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NOVELLO'S ORIGINAL OCTAVO
EDITION

J. S. BACH

MASS IN B MINOR

LONDON NOVELLO & Co. LTD

BACH · HANDEL

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Dr. Emma

NOVELLO'S ORIGINAL OCTAVO EDITION.

MASS IN B MINOR

IN VOCAL SCORE

COMPOSED BY

JOHN SEBASTIAN BACH.

Paper Covers

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HISTORICAL NOTES.

JOHN SEBASTIAN BACH was fifty-two years old when he completed his Mass in B minor known as *Die hohe Messe*, the Grand or High Mass. This stupendous creation of his mighty genius occupied him, on and off, about six years. The *Credo* was probably written first, in 1731 or 1732; the *Kyrie* and *Gloria* followed in 1733; the date of the *Sanctus* is probably 1735, possibly a little later; and the work was almost certainly completed by 1737.

Like Bach's four other Masses, the *Kyrie* and *Gloria* of the B minor Mass originally formed an independent composition. In the autograph manuscript of these two movements, the inscription *Fine S. D. Gl.*—Bach's way of denoting the close of his compositions—is written at the end of each; moreover, it is certain that the *Kyrie* and *Gloria* only were presented by the composer to the Duke of Saxony, when Bach petitioned his Royal Highness for the office of Court Kapellmeister. Spitta, in his 'Life of Bach' (English edn., vol. iii., p. 38), gives the text of this petition, which, with the autograph manuscript above referred to, is still preserved in the private library of the King of Saxony. Here is the petition, in all the fulsomeness which characterised such documents at that time:

To the most illustrious Prince and Lord, the Lord Friedrich August, King and Prince of Poland and Lithuania, Duke of Saxony, &c., &c., my most gracious Sovereign,

Most illustrious Elector,

Most gracious Lord.

I lay before your Kingly Majesty this trifling work (or proof) of the science which I have been able to attain in music, with the very humble petition that you will be pleased to regard it, not according to the measure of the meanness of the composition, but with a gracious eye, as befits your Majesty's world-famed clemency, and condescend to take me under your Majesty's most mighty protection. For some years, and up to the present time, I have had the direction of the music in the two principal churches in Leipzig; but I have had to suffer, though in all innocence, from one and another vexatious cause—at different times a diminution of the fees connected with this function, and which might be withheld altogether unless your Kingly Majesty will show me grace and confer upon me a *Prædicate* of your Majesty's Court *Capelle*, and will issue your high command to the proper persons for the granting of a patent to that effect. And such a gracious acceding to my most humble petition will bind me by infinite obligations; and I hereby offer myself in most dutiful obedience to prove my indefatigable diligence in composing church music, as well as in your orchestra, whenever it is your Kingly Majesty's most gracious desire, and to devote my whole powers to your Majesty's service, remaining with constant fidelity your Kingly Majesty's most humble and obedient servant,

Dresden, July 27, 1733.

JOHANN SEBASTIAN BACH.

As in some of his larger works—*e.g.*, 'The Christmas Oratorio'—Bach borrowed material from his other compositions for his great Mass in B minor. The extent of these borrowings is set forth by Spitta in his 'Life' of the master (vol. iii., pp. 37-64).

The Mass in B minor was not published till quite fifty years after Bach's death—that is, early in the nineteenth century—part by Nägeli, of Zurich, and part by Simrock, of Bonn. No performance of the work seems to have been given during the composer's lifetime. Emmanuel Bach gave at Hamburg—previous to 1788, the year of his death—a performance of the *Credo*, with an independent orchestral introduction of his own! Doubtless stimulated by the revival, by Mendelssohn, of the 'St. Matthew Passion' in 1829, the earliest performance of both portions of the Mass was probably in 1835, when it was sung by the Sing-Akademie of Berlin, where it had long been rehearsed by Zelter.

The first performance of Bach's B minor Mass in England was given in St. James's Hall, Regent Street, on April 26, 1876, under the direction of the late Otto Goldschmidt. For this performance a special choir, Madame Jenny Lind Goldschmidt being one of the sopranos, was constituted, which soon after became a permanent organization entitled The Bach Choir.

Portions of the Mass had, however, been previously performed in this country. The Choral Harmonists sang the *Credo* from 'the first grand Mass' (most probably the B minor), May 1, 1838. On the 23rd of the same month three movements were sung at the Ancient Concerts—*Gloria in excelsis*, *Qui sedes*, and *Quoniam tu solus*. At St. Martin's Hall, March 19, 1851, John Hullah performed the *Credo*. The Bach Society (founded in 1850) gave the first eleven movements of the work at King's College, July 24, 1860. Twice during the year 1868 Henry Leslie included the *Sanctus* at his concerts of February 20 and March 26. In 1840 the Sacred Harmonic Society (then under Surman's conductorship) rehearsed the Mass, but no performance of it was ever given by the Society. In conclusion, a memorable rendering of the work was given at the Leeds Musical Festival of 1886, conducted by Sir Arthur Sullivan, who prepared this edition of the Mass for that occasion.

Further details of these performances are contained in a series of articles on 'Bach's Music in England,' by the present writer, which appeared in THE MUSICAL TIMES from September to December, 1896.

F. G. EDWARDS,

October, 1907.

EDITORIAL NOTE.

The few marks of expression used in this edition were inserted by me for the performance of the Mass at the Leeds Festival of 1886. I have employed them very sparingly, so that the breadth and grandeur of the work might not be impaired. They are indications of degrees of force, rather than of expression. In every case I have been guided either by the character of the music or by the meaning of the words.

ARTHUR SULLIVAN.

October, 1886.

Some additional marks of expression, largely based on those in the chorus-parts prepared by Mr. Otto Goldschmidt for the Bach Choir, have been added to the present edition.

February, 1908.

MASS IN B MINOR.

No. 1.

CHORUS.—“ KYRIE ELEISON.”

Adagio.

1st SOPRANO.

Ky - ri - e,

Ky - ri - e e - - le - - i - son, e - le -

2nd SOPRANO.

Ky - ri - e e - le - i - son,

e - le - i - son, e -

ALTO.

Ky - ri - e

e - le - i - son,

Ky - - ri - e . . . e -

TENOR.

Ky - ri - e,

Ky - ri - e,

Ky - ri - e e -

BASS.

Ky - ri - e,

Ky - ri - e,

Ky - - ri - e e -

Adagio.

f

- - - i - son.

- le - - i - son.

- le - - i - son.

- le - i - son.

- lei - - - son.

Largo ed un poco piano.

Fl. Ob.

p

The image displays six systems of musical notation, each consisting of a grand staff (treble and bass clefs joined by a brace). The music is written in B minor, indicated by two sharps (F# and C#) in the key signature. The notation is highly complex, featuring dense polyphonic textures with numerous sixteenth and thirty-second notes, often beamed together. The first system includes a 'trill' marking. The fifth system features a forte 'f' dynamic marking. The notation is typical of 18th-century manuscript editions, with clear articulation and phrasing marks.

dim. *tr*

A **ALTO.** *p* Ky - ri - e e -

TENOR. *p* Ky - ri - e e - le . . . i - son, Ky - ri - e e - le . .

A *p*

le . . . i - son, Ky - ri - e e - le . . i

i - son, e - le . . . i - son, e - le .

1st SOPRANO. *p* Ky - ri - e e - le . . . i .

son, e - le . . . i - son, e - lei . .

i - son, e - le - i - son, Ky - ri - e e - le - i .

son, Ky - ri - e e - le . . . i - son, e - le

2nd SOPRANO.

Ky - ri - e e - le i - son, Ky - ri .

. son, Ky ri - e e - le . i .

. son, e - le i - son, Ky - ri - e e - lei - son, e -

The first system of the musical score. It includes a vocal line for the 2nd Soprano and a piano accompaniment. The vocal line begins with the lyrics "son, Ky - ri - e e - le . . . i - son, e - le" and continues with "Ky - ri - e e - le i - son, Ky - ri .", ". son, Ky ri - e e - le . i .", and ". son, e - le i - son, Ky - ri - e e - lei - son, e -". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

. . . i - son, e - le . . . i - son, e - le . . . i - son, e - le . . . i .

. . . e e - le . . . i - son, e - le . . . i - son, Ky - ri - e e - le . . .

. son, e - le - i - son, e - le - i - son, e - lei . . .

. le i - son, e - le . . . i - son, Ky - ri - e e - le .

The second system of the musical score. The vocal line continues with the lyrics ". . . i - son, e - le . . . i - son, e - le . . . i - son, e - le . . . i .", ". . . e e - le . . . i - son, e - le . . . i - son, Ky - ri - e e - le . . .", ". son, e - le - i - son, e - le - i - son, e - lei . . .", and ". le i - son, e - le . . . i - son, Ky - ri - e e - le .". The piano accompaniment continues with its intricate texture, featuring rapid sixteenth-note passages in the right hand and a steady bass line in the left hand.

B

cres.

- son, e - le - - - i - son, e - le - - - i - son, e -

cres.

- - - i - son, e - le - i - son, Ky - ri - e e - lei - -

cres.

- son, e - le - - - i - son, e - lei - - - - -

cres.

- i - son, e - le - - - i - son, e - le - i - son, e - lei - -

BASS. *p* *cres.*

Ky - ri - e e - le - - - - - i - son, Ky - ri -

B

cres.

- le - - - i - son, Ky - ri - e e -

f

- son, Ky - ri - e e - le - - - i - son, Ky - ri - e e - le -

f

- son, e - lei - - - son, e - le - i - son, Ky - ri - e e - le -

f

- - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e -

f

- e e - le - - i - son, e - le - i - son, e - le - i - son, e - lei

le - - - i - son, Ky - ri - e e - le i - son, e -

- i - son, Ky - ri - e e - le - - i - son, e - le - -

- i - son, e - le - i - son, Ky - ri - e . . e - le i -

- lei - son, e - le - - - i - son, Ky - ri - e e - le - -

- - - son, Ky - ri - e e - le - - -

le - - i - son, e - le - i - son, Ky - ri - e e -

- i - son, e - le - i - son, e - le - i -

- son, Ky - ri - e e - le i - son, e - le - i - son, Ky - ri -

- i - son, e - le - i - son, Ky - ri - e e -

- i - son, e - le - i - son, e - le - i - son, e - le - -

e - le
 son, e - le - i
 lei - son, e - le - i - son, e - le
 e - le - i - son, e - lei
 son, e - le - i - son, Ky - ri - e e - le

cres.
i - son, e - le . . .

cres.
son, e - lei . . . son, e . . .

cres.
son, e - le . . . i . . .

cres.
son, e - le . . . i . . .

cres.
i - son, Ky - ri - e e - le . . .

i - son, e - le . . . i - son, e - le . . .

le . . . i - son, e - le . . . i - son, e . . .

son, Ky - ri - e e - le . . . i - son, e - le . . .

son, Ky - ri - e e - lei - son, Ky - ri - e e - le - i . . . son, e . . .

i - son, Ky - ri - e e - le . . .

dim.

i - son, e - le i - son, Ky - ri - e e - le

dim.

le i - son, Ky - ri - e e - le

dim.

i - son, Ky - ri - e e - le i - son, e - le

dim.

le i - son, Ky - ri - e e - le

dim.

i - son, e - le i - son, e - le

dim.

p

i - son.

p

i - son.

p

i - son.

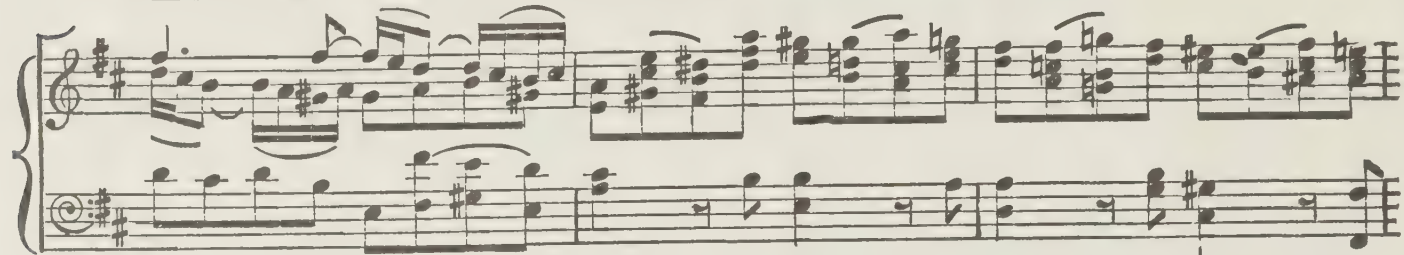
p

i - son.

p

i - son.

p



D **TENOR.** *p* Ky - ri - e e -

BASS. *p* Ky - ri - e e - le . . . i - son, Ky - ri - e e - le .

Vocal and piano accompaniment for the Tenor and Bass parts, measures 9-12. The piano part continues with its characteristic flowing texture.

le . . . i - son, Ky - ri - e e - le . . .

. . . i - son, Ky - ri - e e - le - i - son, e - le i -

Vocal and piano accompaniment for the Tenor and Bass parts, measures 13-16. The piano part continues with its characteristic flowing texture.

ALTO. *p* Ky - ri - e e - le i .

son, e - le . . . i - son, e - le . . . i - son, e - le i .

son, e - le i - son, e - le i - son, e - le i .

Vocal and piano accompaniment for the Alto part, measures 17-20. The piano part continues with its characteristic flowing texture.

1st SOPRANO. *p*

Ky - ri - e e - le - - - i - son, Ky - ri -

2nd SOPRANO.

- son, Ky - ri - e e - le - - i - son,

- son, e - lei - - - son, e - - le - - i - son, e -

- son, Ky - ri - e e - le - i - son, e - lei - son, e - le - i -

- e e - le - - i - son, e - le - - i - son, Ky - ri - e e - le - -

- le - i - son, e - lei - - - son, Ky - ri - e e - le - -

- le - - i - son, e - le - - i - son, e - le - i - son, e -

- son e - le - i - son, e - lei - son, e - le - - i -

Musical score for "Kyrie eleison" in G major, featuring vocal parts and piano accompaniment. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics are: "i - son, e - lei son, e - le - i son. e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son."

- - - i - son, e - le - i - son, e - le - i - son,
 - son, Ky - ri - e e - le - - i - son, e - le - - i - son, e - le
 le - i - son, e - le - i - son, Ky - ri - e e - le - -
 - son, e - le - - - i - son, e - le - - -
 - son, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son, e -
 -

cres.

Ky - ri - e e - le - - - i - son, Ky - ri - e e - le - *cres.*

- - i - son, Ky - ri - e e -

cres.

- i - son, e - lei - son, Ky - ri - e e - le - i - *cres.*

- i - son, e - le - i - son, Ky - ri - e e - le -

cres.

- lei - son, Ky - ri - e . . e - le i - son, e - lei -

cres.

- i - son, Ky - ri - e e - le - - i - son, e - le - -

- le - - i - son, Ky - ri - e e - le - i - son, e -

- son, Ky - ri - e . . e - le - - i - son, Ky - ri - e e - le - -

- i - son, e - le - i - son, Ky - ri - e e - le - i -

- son, Ky - ri - e e - le - -

f

i - son, e - le - i - son, e - le -
 le - i - son, e - le - i - son, Ky - ri - e e -
 i - son, e - le - i - son, Ky - ri - e e -
 son, Ky - ri - e e - le - i - son, e - le - i - son, Ky ri -
 i - son, e - le - i son, e - le i son, e - le -

dim. i - son, e - le - i - son, *F* e - le - i . . .
dim. le - i son, e - le - i - son, *p* e - le - i - son,
dim. lei son, e - lei - son, e - le - i - son, e - lei - son,
dim. e e - le - i - son, *p* e - le - i - son, e
dim. i - son, *p* e - le - i - son, e - le - i .

son, e-lei e-le i-son, e-lei son, e-le i-son, e-lei son, e-le i-son, Ky-ri-e e-le

cres. *cres.* *cres.* *cres.* *cres.* *cres.* *f* *f* *f* *f* *f* *f*

le - - - i - son, e - le - i - son, e - le - - - i - son, e -

- - - - - i - son, e - le - - - i - son, e - le - - -

- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son, e -

- son, Ky - ri - e e - le - - - i - son, e - le - - -

- - - - - i - son, Ky - ri - e . . . e - le - - - - -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs, while the bass staff provides a harmonic foundation with chords and moving lines.

le - - - i son, Ky - ri - e e - le - - - i - son, e - le - i - son. *rit.*

- - i - son, e - le - i - son, Ky - ri - e e - le - - - i - son, e - le - i - son. *rit.*

- le - - - i - son, Ky - ri - e e - le - - - i - son. *rit.*

- - i - son, Ky - ri - e . . . e - le - i - son, e - le - - - i - son. *rit.*

- - i - son, e - le - - - i - son, e - le - - - i - son. *rit.*

The piano accompaniment continues with a treble and bass staff. The treble staff includes a trill (tr) in the final measure of the system. The bass staff maintains the harmonic support with chords and moving lines.

Vln.

The first system of the duet features a violin part and a piano accompaniment. The violin part is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, creating a flowing melody. The piano accompaniment is written in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and moving lines.

A 1st SOPRANO.

Chris . . . te, Chris-te e - lei . . . son, e - lei . . .

2nd SOPRANO.

Chris . . . te, Chris-te e - lei . . . son, e - lei . . .

The second system introduces the vocal parts. The first soprano and second soprano staves are in treble clef with a key signature of one sharp. They both sing the same melody, which includes a triplet of eighth notes. The piano accompaniment continues in the bass clef, with a piano dynamic marking (*p*) at the beginning of the system.

son, Chris te, Christe e - le . . . i - son, e .

son, Chris te, Christe e - le . . .

The third system continues the vocal melody. The first soprano and second soprano staves are in treble clef. The piano accompaniment is in the bass clef. The system concludes with a final chord in the piano part.

le - - i - son, e - lei - - son, Chris - -

- - i - son, e - le - - i - son, e - lei - - son, Chris - -

- - te, Christe e - le - - i - son, e - lei - -

- - te, Christe e - le - - i - son, e - lei - -

- - son, Chris - te, Christe e - le - - i - son, e -

- - son, Chris - te, Christe, e - le - - i - son, e - le - -

- le - - i - son, e - lei - - son, Chris - -

- - i - son, e - lei - - son, Chris - -

[illegible]

Chris - te e - le - i -

Chris - te e - le - i -

p

son, e - le - i - son, Chris -

son, e - lei son, Chris - te, Christe e -

te, Chris - te e - le | i - son, e - le |

le i - son, e - le

First system of the musical score. It includes two vocal staves (Soprano and Alto) and a keyboard accompaniment (Piano and Cello/Double Bass). The lyrics are: i - son, e - le - i - son, e - le - i .

Second system of the musical score. It includes two vocal staves and a keyboard accompaniment. The lyrics are: son, Christe e - le - i - son, — r and son, Christe e - le - i - son, . A key signature change to D major is indicated by a 'D' above the staff.

Third system of the musical score. It includes two vocal staves and a keyboard accompaniment. The lyrics are: son, Christe e - le - i - son, — r and son, Christe e - le - i - son, . A key signature change to D major is indicated by a 'D' above the staff.

Fourth system of the musical score. It includes two vocal staves and a keyboard accompaniment. The lyrics are: Chris-te e - le - i - son, e - and Chris-te e - le - i - son, e - le - i - son, e - le - i - son, e - le - . A key signature change to E major is indicated by an 'E' above the staff.

le - i - son, e - le - i - son, e - le - i - son, Chris - te e - le - i - son, Chris -

i - son, Christe e - le - i - son, Christe e - le - i -

te e - le - i - son, Chris - te e - le - i - son, e -

son, Christe e - le - i - son, Chris - te e -

le - i - son, e - le - i - son, Chris - te,

le - i - son, e - le - i - son, Chris - te,

Chris - te e - le

Chris - te e - le

i - son, Chris - te e - le - son, e -

i - son, Chris - te e - le - i - son, e -

le - i - son, e - le - i - son, Chris - te e - le - i - son.

le - i - son, e - le - i - son, Chris - te e - le - i - son.

le - i - son, e - le - i - son, Chris - te e - le - i - son.

No. 3.

CHORUS.—"KYRIE ELEISON."

Alla breve.

1st & 2nd SOPRANO.

ALTO.

TENOR.

BASS.

*Alla breve.**mf**mf*

Ky - ri - e e - lei -

Ky - ri - e e - lei - son, e - le - i - son, e - le - i -

mf

- son, e - le - i - son, e - le - i - son, e - le - i -

- son, Ky - ri - e e - le - i - son, e - le - i -

mf

Ky - ri - e e - lei -

mf

Ky - ri - e e - lei - son, e - le - i - son, e - le - i -

- son, e - le - i - son, Ky - ri - e e - le - i -

- son, e - le - i - son, e - le - i - son, Ky - ri - e e - lei -

A

son, e - le - i - son, e - le - i - son, e - le - i -

son, Ky - ri - e e - lei - son, e - lei - son, .

son, e - le - i - son, Ky - ri - e e - le - i -

son, e - le - i son,

A

son, Ky - ri - e e - lei - son, e - lei - son, . Ky - ri - e e -

. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - le - i -

son, Ky - ri - e e - lei - son, e - le - i - son, e - le - i -

lei - son, e - le - i - son, Ky - ri - e e - le - i -

son, e - le - i - son, e - le - i - son, Ky - ri - e e -

son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

B

son, e - lei - - - son, e - le - i - son, e - le - - -

lei - son, e - le - - - i - son, e - lei - - -

son, Ky - ri - e e - lei - son, e - le - i - son, e - le - i

Ky - ri - e e - le - i - son, e - le - i - son, e - le - - -

B

- - - i - son, e - le - - i - son,

- - - son, Ky - ri - e e - le - i - son, Ky - ri -

- son, Ky - ri - e e - lei - - son, e - le - i - son, Ky - ri - e e -

- - i - son, e - le - - i - son, Ky - ri - e e - le - -

C

Ky - ri - e... e - le - i - son, e - le - i - son,

e... e - le - - i - son, Ky - ri - e e - lei - -

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

- i - son, Ky - ri - e... e - lei - son, e - le - i - son,

son, e-le - i - son, Ky - ri - e e - le - i

lei - son, e - le - i - son, Ky - ri - e e - le -

e e - lei - son, e-le - i - son, Ky - ri - e . . e - le -

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

i - son, Ky - ri - e e - le - i - son, Ky - ri -

Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e -

i - son, e - le i - son, e

son, Ky - ri - e . . e - le i - son, p e - le

e . . e - le i - son, e - lei - son, e - le - i - son, Ky - ri - e . . e

lei son, e - le - i - son, e - lei - son,

Ef

le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, . . .

i - son, e - le - i - son, Ky - ri - e e - le - i -

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

Ky - ri - e e - le i - son, Ky - ri -

E

f

Ky - ri - e e - le - i - son, Ky - ri - e e -

son, Ky - ri - e e - le - i - son, Ky - ri - e e -

le - i - son, . . . Ky - ri - e e - lei - son, e - le - i -

e - lei - son, Ky - ri - e e - lei -

lei - son, e - le - i - son, Ky - ri - e e - le - i - son.

lei - son, e - le - i - son, Ky - ri - e e - le - i - son.

son, e - lei - son, Ky - ri - e e - lei - son, e - le - i - son.

son, e - le - i - son, . . . Ky - ri - e e - lei - son, e - le - i - son.

rit.

Vivace.

f

tr

A 1st SOPRANO. *f* Glo - ri - a in ex - cel - sis, in

2nd SOPRANO. *f* Glo - ri - a in . . ex - cel - sis, in

ALTO. *f* Glo - ri - a in . . ex - cel - sis, in

TENOR. *f* Glo - ri - a in . . ex - cel - sis, in

BASS. *f* Glo - ri - a in ex - cel - sis, in

A

ex - cel - sis De - o,

ex - cel - sis De - o,

- sis De - o,

- sis De - o,

ex - cel - sis De - o,

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in B major (two sharps). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

B

glo - ri - a in . . . ex - cel -

glo - ri - a

glo - ri - a

glo - ri - a

glo - ri - a

B

The second system continues the vocal and piano parts. It includes a section marked 'B' (Basso Continuo). The vocal parts enter with the word 'glo - ri - a' and continue with 'in . . . ex - cel -'. The piano part provides a rich harmonic and melodic support.

[illegible]

This musical score is for the 'Gloria in Excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. It is a vocal score with piano accompaniment. The score is written for a voice part (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin: 'sis, in ex-cel-sis, glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o'. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter with a melodic line that is repeated and varied throughout the piece. The score is presented on a single page with a large, clear font for the lyrics and a standard musical notation for the notes and rests.

- ri - a, glo - ri - a in ex - cel - sis De - o,
 o, glo - ri - a in ex - cel - sis De - o,
 cel - sis De - o, in ex - cel - sis De - o,
 in ex - cel - sis De - o, in ex - cel - sis De - o,
 cel - sis De - o, glo - ri - a in ex - cel - sis De - o,

C
 glo - ri - a in ex -
 glo - ri - a in ex -
 C

glo - - - ri - a,

glo - - - ri - a,

- - - ri - a in ex - cel - sis, glo - - - ri - a.

- cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a,

- - - ri - a in ex - cel - sis . . De - o,

[illegible]

sis, in ex - cel - sis, in ex - cel - sis
 sis, in ex - cel - sis,
 cel - sis,
 cel - sis, in ex - cel - sis, glo - ri - a
 De - o in ex - cel - sis De - o, glo - ri - a

De - o, glo - ri - a in ex - cel - sis De -
 glo - ri - a, glo - ri - a in ex - cel - sis De -
 glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De -
 in .. ex - cel - sis De - o, in ex - cel - sis De -
 in .. ex - cel - sis De - o, glo - ri - a in ex - cel - sis De -

(Moderato.)

o et . . in . . ter - ra pax, et . . in

o et . . in . . ter - ra pax, et . . in

o et . . in ter - ra pax, et . in

o et in ter - ra pax, pax, . .

o et in ter - ra, in ter - ra pax, pax, . . .

(Moderato.)

ter - ra pax . . . ho - mi - ni - bus, et . . in

ter - ra pax, pax, ho - mi - ni - bus, et . . in

ter - ra pax, in ter - ra pax ho - mi ni - bus, et . . in ter - ra pax,

. . . et in ter - ra pax ho - mi - ni - bus, et in ter - ra pax,

. . . et . . . in ter - ra pax, . . .

cres.

ter - ra pax, in ter - ra pax, pax, ho -

ter - ra pax, in ter - ra pax, *f* et in ter - ra

pax, et in ter - ra pax, *f* et . . in ter - ra pax, ho - mi - ni -

pax, et in ter - ra pax, *f* et in

f et . . in ter - ra pax, ho - mi - ni -

dim.

- mi - ni - bus bo - nae vo - lun - ta - tis,

dim.

pax, ho - mi - ni - bus bo - nae vo - lun - ta - tis

dim.

- bus bo - nae vo - lun - ta - tis,

dim.

ter - ra pax, ho - mi - ni - bus bo - nae vo - lun - ta - tis,

dim.

- bus bo - nae vo - lun - ta - tis,

dim.



First system of vocal and piano accompaniment. The vocal line (soprano) begins with a rest, followed by a half note F, then a series of eighth and sixteenth notes. The piano accompaniment consists of five staves, all of which are empty in this system.

F *p* *cres.*

Et . . in ter - ra pax, ho-mi-ni-bus bonae vo-lun -

Second system of vocal and piano accompaniment. The vocal line continues with a half note F, a trill (tr), and then a series of eighth and sixteenth notes. The piano accompaniment consists of five staves, all of which are empty in this system.

F *tr* *cres.*

Third system of vocal and piano accompaniment. The vocal line begins with a half note F, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of five staves, all of which are empty in this system.

f

ta - - tis, bo - nae vo - - lun - ta . . .

Et . . in . . ter - ra . . pax, ho - mi - ni -

Fourth system of vocal and piano accompaniment. The vocal line continues with a half note F, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of five staves, all of which are empty in this system.

pax, pax, pax, in ter - ra pax, . . . pax, ho -
 et .
 ta - - tis, in ter - ra pax, . . ho - mi - nibus bo - nae vo - lun -
 tis, ho - mi - ni - bus bo -
 ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - - tis, bo - nae vo - lun -
 mi - nibus bo - nae vo - lun - ta - - tis, bo - nae vo - lun - ta - tis, bo - nae
 . . in ter - ra , . pax, ho - mi - ni - bus bonae vo - lun - ta - - tis, bo
 ta - - tis, pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo nae
 nae vo - lun - ta - - tis, bo - nae
 ta - - tis, bo - nae

vo - lun - ta - tis, et . . in ter - ra pax,

- nae vo - lun - ta - tis, et . . in ter - ra pax,

vo - lun - ta - tis, et . . in ter - ra pax,

vo - lun - ta - tis, et in ter - ra pax,

vo - lun - ta - tis, et in ter - ra pax,

vo - lun - ta - tis, et in ter - ra pax,

et . . in ter - ra pax, et . . in ter - ra pax, ho - mi - ni -

et . . in ter - ra pax, et . . in ter - ra pax, ho - mi - ni -

et in ter - ra pax, et in ter - ra pax, ho -

et in ter - ra pax, in ter - ra pax, ho

et in ter - ra pax, et in ter - ra pax, ho -

- bus bonae vo - lun - ta - tis, bo - nae vo - lun - ta -
 - bus bonae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,
cres.
 - mi - nibus bo - nae vo - lun - ta - tis, bonae vo - lun - ta - tis, et . . in . . ter - ra
cres.
 - mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,
cres.
 - mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,

- tis, ho - mi - ni - bus bo - nae vo - lun -
 - pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun - ta -
 et . . in . .
 - tis, ho - mi - ni - bus bo - nae vo - lun -

- ta - - tis, in ter - ra . . pax, . . ho - mi - nibus bo - nae vo - lun -
 tis, ho - mi - ni - bus bo -
 ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun -
 et . .
 ta - tis, pax, pax, pax, pax, in ter - - ra pax, . . ho - mi -
 nae vo - lun - ta - tis. in ter - ra pax . . ho - mi - nibus bo - nae
 ta - - tis, bo - nae
 . . in . . ter - ra pax, ho - mi - ni - bus bonae vo - lun ta - tis, bo - nae

- ni - bus, pax . . . ho - mi - nibus bo-nae vo-lun-ta -
 Et . . in . . ter - ra pax, ho-mi-ni - bus bonae vo-lun - ta -
 vo-lun-ta - tis, pax, pax, pax, pax, ho - mi-nibus bo-nae vo-lun-ta -
 vo-lun-ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bonae vo - lun-ta -
 vo - lun-ta -

tr

- tis, bo - nae vo - lun -
 - tis, bo - nae vo - lun -
 - tis, bo - nae vo-lun-ta -
 - tis, bo - nae vo-lun-ta -
 - tis, bo - nae vo-lun-ta -
 - tis, bo - nae vo-lun-ta -

K

- ta-tis, pax, . . . ho - mi - ni-bus bo-nae vo-lun-ta - tis, et . . in ter - ra . .
 - ta-tis, pax, . . . ho - mi - ni-bus bo-nae vo-lun-ta - tis, et in ter - ra . .
 - tis, pax, pax, ho - mi - ni-bus bo-nae vo-lun-ta - tis, in ter - ra
 - tis, pax, ho - mi - ni-bus bo-nae vo - lun - ta - tis, et in ter - ra
 - tis, pax, pax, pax, et in ter - ra

pax, et . . in ter - ra pax, et . . in ter - ra pax, . . .
 pax, et in ter - ra pax, et in ter - ra pax, . . . ho - .
 pax, in ter-ra pax, in ter-ra pax, et . . in . .
 pax, et in ter - ra pax, et in ter - ra pax, et . . in . .
 pax, et in ter - ra pax, et in ter - ra pax, in . . ter - ra . .

Fl. Solo. *Tutti.* *Fl. Solo.*

tr *tr* *tr*

A *2nd SOPRANO.* *Lau -* *tr*

da mus te, lau -

da mus te, lau - da - mus te, be - ne -

di - cimus te, a - do - ra -

mus te, glo - ri - fi - ca - mus te, lau - damus te, bene - di - ci - mus te. a - do -

ra - mus te, glo - ri - fi - ca - mus te,

tr tr tr

C

lau -

p

da - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,

glo - ri - fi - ca - mus te, glo - ri - fi - camus te,

D

a - do -

da - - - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo -

ri - - fi - ca - mus te, lau - da - mus . . te, be - ne - di - ci - mus te, a -

do - ra - - mus, glo - ri - fi - ca - mus te.

tr *tr* *tr*

ti - as a - gi - mus

ti - as a - gi - mus ti - bi,

gi - mus ti - bi, gra -

gi - mus ti - bi, prop - ter mag - nam

ti - bi, gra - ti - as

gra - ti - as a - gi - mus

ti - as a - gi - mus ti - bi, gra -

glo - ri - am, prop - ter magnam glo - ri - am

a - gi - mus ti - bi prop -

ti - bi gra - ti - as a - gi - mus

ti - as a - gi - mus, ti - bi, a - gi - mus

tu - am, gra - ti - as a - gi - mus

mf

mf

ter magnam glo - ri-am tu - am, prop - ter mag-nam

ti - bi prop - ter magnam glo - ri-am tu

ti - bi prop - ter magnam glo

ti - bi prop

glo - ri - am tu - am, prop - ter mag - nam glo - ri - am tu - am, propter mag - nam glo - ri - am tu - am, ter mag - nam glo - ri - am tu - am.

ri-am tu - am, *f* gra - ti - as
f gra ti - as a gi-mus ti
 am, *f* gra ti - as a gi - mus
 am, prop - ter mag-nam glo - ri-am tu - am,

a - - - gi-mus ti - bi prop - ter mag-nam glo - riam tu - am, gra
 bi prop - ter mag-nam glo - ri-am tu - am, gra - - -
 ti - bi, gra - - - ti - as a - - -
 gra - - - ti - as a - - - gi-mus
 ti - as a - - - gi-mus ti - bi,
 ti - as a - - - gi-mus ti - bi gra
 gi-mus ti - bi prop - ter mag - nam glo - ri - am tu -
 ti - bi prop - ter mag-nam glo - ri-am tu - am,
 gra - - - ti - as a - - -
 ti - as a - - - gi-mus
 am, gra - - - ti - as a - - - gi - mus
 gra - - - ti - as
 D
 D

a - gi-mus ti - bi prop - ter magnam glo - ri-am tu -
 ti - bi prop - ter magnam glo - ri-am tu -
 ti - bi ... a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu -
 a - gi-mus ti - bi prop - ter magnam glo - ri-am tu -
 am, prop - ter magnam glo - ri-am tu - am, gra - ti - as
 am, prop - ter magnam glo - ri-am tu - am, gra - ti - as
 am, prop - ter mag - nam glo - ri-am tu - am.
 a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu - am.
 ti - as a - gi-mus ti - bi propter mag - nam glo - ri-am tu - am.
 am prop - ter magnam glo - ri-am tu - am.

Fl. Vl.

L.H.

staccato.

1st SOPRANO.

A

Do - mi - ne Fi - li u - ni - ge

TENOR.

Do - mi - ne De - us, Rex coe - les

A

p

ni - te Je - su Chris - te al -
 tis, De - us Pa - ter om
 tis - si - me! . .
 ni - po - tens! . .
 Do - mi - ne De - us, Rex coe - les
 Do - mi - ne Fi - li u - ni - ge
 tis, De - us Pa - ter om - ni - po - tens,
 ni - te Je - su Chris - te al - tis - si - me, . .

f

p

tr

tr

B

Do-mi-ne De - - us, . . . Rex coe - les - -

Do-mi-ne Fi - - li . . . u-ni - ge - -

B

tis, Do-mi-ne Fi - - li . . .

ni - te, Do-mi-ne De - - us, . . . Rex coe - les - -

u - ni - ge - - ni - te Je - su Chris-te al -

tis, De - us Pa - ter om -

tis - si - me, Do - - mi-ne Fi - li,

ni - - po - tens, De - - us Pa - ter, Do -

Do - - - mi-ne Fi - li u - ni-ge-nite Je-su Christe al-tis-si-me, Je - su

mi-ne De - us, Rex coe-les - tis, Deus Pater omnipo-tens, De - us

Christe al - tis - si - me ! Do - mi - ne De -

Pa - ter om - ni - po - tens ! Do - mine

us, Rex coe-les - tis, Do - - mi - ne Fi - li u - ni - genite,

Fi - li u - ni - ge-ni-te, De - mi - ne De - us, rex coe - les - tis, De - us Pa - ter om -

Je - su Chris - te al - tis-si-me, Do - mi - ne Fi - li u - ni -

- nipotens, om - ni - po - tens, Do - mi - ne De - us,

ge - ni - te, Je - su Chris - te al - tis - si - me, Je - su
Rex coe - les - tis, De - us Pa - ter omni - po - tens, De

Chris - te al - tis - si - me.
- us Pa - ter om - ni - po - tens.



D *tr*

Do - mi-ne De - us, Ag - nus De - i,

tr

Do - mi-ne De - us, Ag - nus De - i,

p

Do - mi-ne De - us, Agnus De - i, Ag - nus De - i,

Do - mine De - us, Ag nus De - i, . . Ag - nus De - i,

Fi - li - us Pa - tris,

Fi - li - us Pa - tris,

Do - mi-ne De - us,

Do - mi-ne De - us,

tr
Ag - nus De - i, Do - mi-ne De - us, Ag-nus De - i, . . .

tr
Ag - nus De - i, Do - mi-ne De - us, Ag-nus De - i,

Ag - nus De - i, Fi - li-us Pa - tris, Do-mi-ne De-us, Ag-nus

Ag - nus De - i, Fi - li-us Pa - tris, Do-mi-ne De-us, Ag-nus

De-i, Agnus De-i, Do-mi-ne De-us, Ag - nus De - i, Fi - li-us Pa - tris!

De-i, Agnus De-i, Do-mi-ne De-us, Ag - nus De-i, Fi - li-us Pa - tris!

No. 3.

CHORUS.—“QUI TOLLIS.”

Lento.

2nd SOPRANO.

ALTO.

p

TENOR.

p

BASS.

Lento.

p

Qui tol - lis pec - ca - ta mun - di, mi-se-re-re

Qui tol - lis pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta

no - bis,

mi - se - re

mi-se-re-re no - bis,

mi - se - re

Qui tol - lis pec - ca -

Ft.

mun - di, mi - se - re - re no - bis,

re no - bis,

mi - se -

re no - bis,

ta mun - di,

mi - se - re - re

A

qui . . tol - lis pec - ca -

re - re,

mi - se - re - re,

no - bis,

ta mun - di,

mi - se - re - re no - bis,

ca - ta mun - di,

mi - se -

tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta

mi - se - re

re

re

re

mi - se - re

re

no

mun - di,

mi - se - re - re no

dim. no - bis, mi - se - re - re, mi - se -

dim. no - bis mi - se - re - re no - bis

dim. bis, mi - se - re - re .. no - bis,

dim. bis, mi - se - re - re mi - se - re -

re - re no - bis.

mi - se - re - re, no - bis.

mi - se - re - re .. no - bis. *p* Qui

re no - bis. *p* Qui tol - lis pec -

Qui .. tol - lis pec - *cres.* ca -

Qui .. tol - lis pec - ca - ta

ca - ta mun - di,

cres.

ca ta mun - di, sus . .

cres.

. ta mun . . . di, sus . . ci . .

cres.

mun . . . di, sus . . ci - pe de - pre - ca - ti . .

cres.

sus . . ci - pe de - pre - ca - ti . .

cres.

ci - pe de - pre - ca - ti . o . . . nem, de - pre - ca - ti . .

dim.

pe de - pre - ca - ti . o . . . nem nos . . tram,

dim.

. o nem, sus . . . ci - pe

dim.

. o nem nos . . tram, de - pre -

dim.

cres.

mf

. nem nos . . . tram, de . . pre

mf

de - pre - ca - ti . . o nem, . . . de . . pre - ca - ti . .

mf

de - pre - ca - ti . . o nem, de - pre - ca . .

mf

. . . ca - ti . o . . . nem, de . . pre - ca . . ti . .

mf

dim.

mf

dim.

67 *dim.*

dim.

tr

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *tr* *pp*

Oboe d'amore.

The musical score is written for Oboe d'amore and Alto. It consists of six systems of staves. The first four systems are for the Oboe d'amore, and the last two are for the Alto. The music is in B minor (two sharps) and 3/8 time. The first system includes a trill (tr) and dynamic markings p and f. The second system continues the melodic line. The third system also continues the melodic line. The fourth system includes dynamic markings p and f. The fifth system is for the Alto, starting with a fermata and the lyrics "Qui . . se". The sixth system continues the Alto part with lyrics ". . des ad . . dextram Pa-tris, qui se". Dynamic markings p and pp are used throughout.

tr
p *f*

A *ALTO.*
Qui . . se

p

. . des ad . . dextram Pa-tris, qui se

pp *p*

des ad... dex-tram Pa-tris, ad... dex - - tram Pa - - tris,

pp *p*

mi - se - re - re . . no - bis!

f

B

p *f*

Qui se

p

C

des ad dex-tram Patris, mi-se-re

re no-bis, qui se

des ad dex-tram Pa-tris, mi-se-re-re no-bis,

mi-se-re

pp *p*

pp *p* *f*

p *f*

p

D

E

re no-bis, mi - se - re - re no - bis, qui se

des ad... dextram Pa-tris, mi - se - re - re

Adagio.

no - bis, qui se

Tempo primo.

des ad dex - tram Pa - tris, mi - se - re - re...

Tempo primo.

no - bis!

Tempo primo.

Corno di caccia. *tr* *tr*

Fag.

A Bass.

Quo - ni - am tu so - - - lus sanc - tus, tu so - lus

sanc - tus, tu so - - lus Do - mi - nus, tu so - lus sanc -

- - tus, tu so-lus Do

mi-nus, tu so - lus, so - lus Do - mi - nus, tu so - lus

sanctus, tu so - lus Do-mi-nus, quo - ni - am

tu . . so - lus sanc - tus, tu so - lus sanc - tus, tu so - lus Do -

minus, tu so - lus, so - lus

sanc tus, tu . . so - lus Do - mi - nus.

First system of musical notation. The vocal line begins with a trill (tr) on a note. The piano accompaniment consists of arpeggiated chords in the right hand and a more active bass line in the left hand.

Second system of musical notation. It begins with a C-clef (soprano clef) and the lyrics "Tu so-lus . . al - tis - si - mus,". The piano accompaniment continues with arpeggiated figures. A piano (p) dynamic marking is present.

Third system of musical notation. The lyrics are "Je - su Chris - te, tu, tu so-lus al - tis - si - mus, ta". The vocal line features a series of eighth notes. The piano accompaniment provides harmonic support with arpeggiated chords.

Fourth system of musical notation. The lyrics are "so-lus al - tis - si - mus, . . Je - su Chris - te, Je". This system includes several trill (tr) markings in the vocal line. The piano accompaniment continues with arpeggiated patterns.

Fifth system of musical notation. It begins with a D-clef (alto clef) and the lyrics "su, Chris - te, Je - su Chris - te,". The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes.

[illegible]

su Chris - te; quo - ni - am tu so -

lus sanc - tus, tu so - lus, tu so -

lus Do - mi - nus, tu so - lus sanc - tus,

tu so - lus Do - minus, tu so -

lus al - tis - si - mus, Je - su Chris -

te, so-lus Do

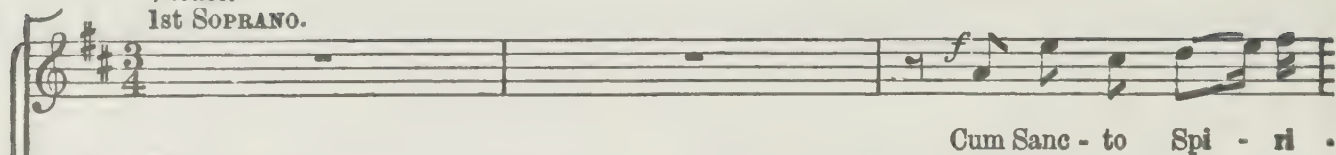
mi-nus, tu so-lus al-tis-si-mus Je-su Chris

te.

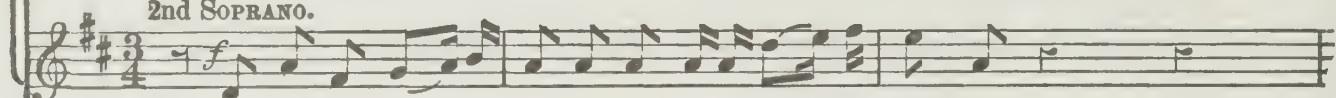
Attacca.

Vivace.

1st SOPRANO.

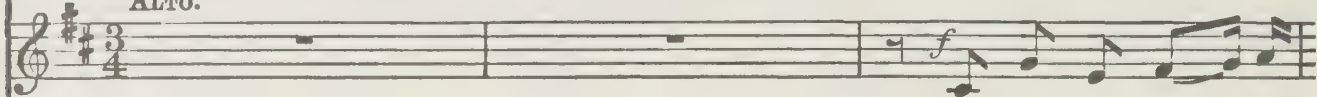


2nd SOPRANO.



Cum Sanc-to Spi - ri - tu, in glo - ri - a De - i Pa - tris,

ALTO.



Cum Sanc - to Spi - ri -

TENOR.

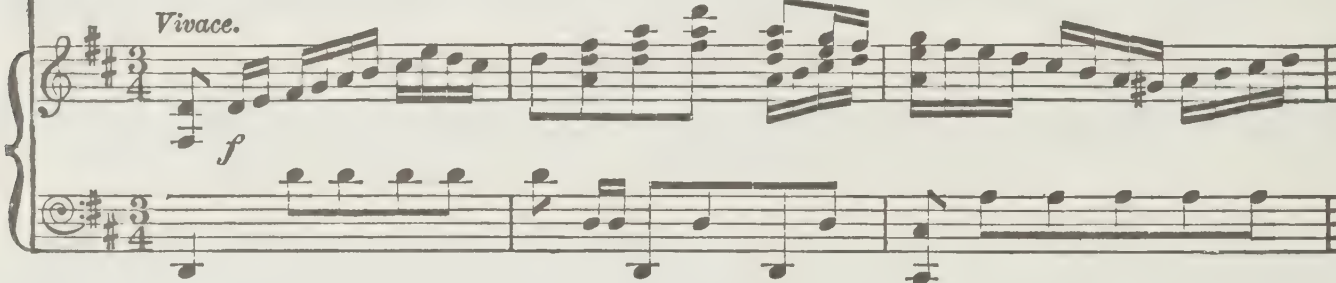


Cum Sanc-to Spi - ri - tu, in glo - ri - a De - i Pa - tris,

BASS.



In glo - ri - a De - i Pa - tris,

Vivace.

- tu, in glo - ri - a De - i Pa

in glo - ri - a De - i Pa

- tu, in glo - ri - a De - i Pa

in glo - ri - a De - i Pa

in glo - ri - a De - i Pa

- - - - tris, cum Sanc-to Spi - ri - tu, in glo-ri - a De-i Pa - tris,
 - - - - tris, cum Sanc-to Spi - ri -
 - tris, in glo-ri - a De - i Pa - tris, in glo-ri - a De-i Pa - tris,
 - tris, in glo-ri - a De - i Pa - tris, cum Sanc-to Spi - ri -
 - - - - tris, cum Sanc-to Spi - ri - tu, in glo-ri - a De-i Pa - tris,

in glo-ri - a De-i Pa -
 - tu in glo-ri - a De-i Pa -
 in glo-ri - a De-i Pa -
 - tu in glo-ri - a De-i Pa -
 in glo-ri - a De-i Pa -

- tris, in glo-ri-a De-i Pa-tris, *mf* in glo-ri-a De-i Pa . . .
 . . . tris, *mf* in glo-ri-a De-i Pa . . .
 . . . tris, *mf* in glo-ri-a
 - tris, in glo-ri-a De-i Pa-tris, *mf* in glo-ri-a
 . . . tris, cum Sancto Spi-ri - tu, *dim.* *p* *mf* cum Sanc-to Spi-ri .
dim. *p* *mf*

. . . tris, in glo . . .
 . . . tris, in glo . . .
 De-i Pa . . . tris, in glo . . .
 De-i Pa . . . tris, in glo . . .
 . . . tu, in glo . . .
 . . .

cres. *f* *cres.*

cres. *f* *cres.*

cres. *f* *cres.*

cres. *f* *cres.*

cres. *f* *cres.*

ri - a De-i Pa

ri - a De-i Pa

ri - a De-i Pa

ri - a De-i Pa

ri - a De-i Pa

ff *mf* B

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

tris, in glo

tris, in glo

tris, in glo

tris, in glo

tris, in glo

ff *mf* B

ri-a De-i

ri-a De-i

ri-a De-i Pa-tris, A-men.

ri-a De-i Pa-tris, A-men.

Pa-tris, De-i Pa-tris, A-men.

Pa-tris, De-i Pa-tris, A-men. *f* Cum Sancto Spi-ri-tu in

ri-a De-i Pa-tris, A-men.

Alto.

Cum Sancto

glo - - - - - ri - a De - i Pa - tris, A - men, A

Spi - ri - tu in glo - - - - - ri - a De - i Pa - tris

1st SOPRANO.

Cum Sancto Spi - ri - tu in

A - men, A - - - - - men, A

men, cum Sancto Spi -

glo - ri-a De-i Pa-tris, A - men, A -

2nd SOPRANO.
Cum Sanc-to Spi -

men,

ri - tu in glo - ri-a De-i Pa-tris, A - men,

BASS.
Cum Sanc-to

ri - tu in glo - ri-a De-i Pa - tris, A -

cum Sanc-to Spi - ri - tu in glo - ri-a De-i Pa-tris, A -

A - men,

Spi - ri - tu in glo - ri-a De-i Pa-tris,

men, A

men, A men, A

men, A - men, A - #men, in glo - ri-a De-i Pa

A - men, A men, in glo - ri-a De-i

A - men, A

men, A - men,

men, A - men,

tris, A men,

Pa - tris, A - men,

men, A - men,

E

A . . men, cum Sanc - to Spi - ri - tu,

A . . men, cum Sanc - to Spi - ri - tu,

A . . men, cum Sanc - to Spi - ri - tu,

A . . men, cum Sanc - to Spi - ri - tu,

A . . men, cum Sanc - to Spi - ri - tu,

E

A . . men, in glo - ri - a De - i Pa - tris, in glo -

A . . men, in glo - ri - a De - i Pa - tris, in glo -

A . . men, in glo - ri - a De - i Pa - tris, in glo -

A . . men, in glo - ri - a De - i Pa - tris, in

A . . men, in glo - ri - a De - i Pa - tris, in

ri-a De-i Pa - - - - -

ri-a De-i Pa - - - - -

ri-a De-i Pa - - - - -

glo-ri-a De - i Pa - - - - -

glo-ri-a De - i Pa - - - - -

cres.

tris, cum Sanc-to Spi-ri-tu in glo - - -

tris, in glo-ri-a De-i Pa - tris,

tris, in glo-ri-a De-i Pa - tris,

tris, in glo-ri-a De-i Pa - tris,

tris, in glo-ri-a De-i Pa - tris,

f

ri-a De-i Pa-tris, A-men, A

cum Sanc-to Spi-ri - tu,

cum Sanc-to Spi - - ri - tu, in

cum Sanc-to Spi-ri -

cum Sanc-to Spi-ri - tu,

tr

in glo - - - - - ri-a De-i Pa - - - - -

glo - - - - - ri-a De-i Pa - tris,

tu

in glo - - - - - ri-a De-i Pa - - tris, De-i

men, cum Sanc - to Spi - ri - tu, in glo -

tris, cum Sanc - to Spi - ri - tu, in glo - ri - a De - i

A - men, A - - - -

cum Sanc - to Spi - ri - tu in glo - - -

Pa - tris, cum Sanc - to Spi - ri - tu,

ri-a De - i Patris, A - men, cum Sancto Spi-ri - tu, in glo -

Pa - tris, Amen, cum Sancto Spi - ri - tu, in

men, cum Sancto Spi-ri -

ri-a De - i Pa-tris, A-men, A

cum Sanc-to Spi-ri - tu,

ri-a De-i Pa tris, cum Sanc-to Spi -

glo ri-a De-i Pa-tris, A - men, A

tu in glo - ri-a De-i Patris, A - men, A - men,

men, A

cum Sanc-to

ri-tu, in glo - ri-a De-i Pa - tris, A

cum Sancto Spi ri - tu, in glo - ri-a De-i Patris, A - men,

men, A men,

Spi - ri - tu, in glo ri-a De-i Pa-tris,

I

men, in glo - ri-a De-i Pa-tris, A-men, in glo - ri-a De-i Patris,
 men, in glo
 A - men, A - men,
 A - men, A - men, A - men,
 A - men, cum Sanc-to Spi - ri-tu, in glo-ri-a De-i Patris, A

I

A - men, in glo-ri-a De-i
 ri-a De-i Pa - tris, A-men, A - men, in glo-ri-a De-i
 A - men, A-men, A - men, A-men, A - men, in glo-ri-a De-i
 A - men, A - men, A - men, in glo-ri-a De-i
 men, A - men, A - men, in glo-ri-a De-i

cres. *ff* *mf*
 Pa . . . tris, in
cres. *ff* *mf*
 Pa . . . tris, in
cres. *ff* *mf*
 Pa . . . tris, in
cres. *ff* *mf*
 Pa . . . tris, in

cres.
 glo . . .
cres.
 glo - ri - a De . . . i Pa . . . tris, A . . . men, A . . .
cres.
 glo . . .
cres.
 glo . . .
cres.
 glo . . .
cres.
 glo . . .

ri-a De - i Pa - tris, A - - -

men, in glo - ri-a De - i Pa - tris, A - - -

ri-a De - i Pa - tris, A - - - men,

ri-a De - i Pa - tris, in glo - ri-a De - i Pa - tris, A - - -

ri-a De - i Pa - tris, A - - -

men, in glo - ri-a De - i Pa - tris, A - men.

men, A - men, in glo - ri-a De - i Pa - tris, A - men.

A - - - men, in glo - ri-a De - i Pa - tris, A - men.

tris, De - i Pa - tris, A - men, in glo - ri-a De - i Pa - tris, A - men.

men, in glo - ri-a De - i Pa - tris, A - men.

[illegible]

unum De - um, . . in u - num De - um cre - do, cre - do in

- do in u - - num De - um, in unum De - um, in

. . um, in u - num De . . . um, in u . . num De - .

in unum De - um, in u - num De - um,

cre - do . . in unum De . . . um, in u - num

u - num De . . . um, . . in u - num De

u - num De . . . um, in u - num De . . . um,

. . . . um, cre - do in

cre - do

De . . . um, cre - do in u - num De -

. um cre - do in u - num De - um, in u num
 in u - num De - - um,
 - - - num De - um, cre - - - do
 in u - num De - - um, in u - num De -
 - um, cre - - do, cre - - do in . . u - num De

De - - - um, cre - - - do in u - - num De - - - um, in u - - num De - - - um, cre - - - do in u - - num De - - -

cre - do in u - num De - um, cre
in u - num De - um, in unum De - um, cre
um, in u - num De - um, in u - num De - um, in
um, cre - do in u - num De - um, in u - num
um, cre - do . . in u - num, in u - num De - um,

- do in unum De - um, cre - do in unum De - um, . . in unum De .
do . . . in u-num De - um, in u - num De - um, in u - num
u - num De - um, cre - do in u - num De - um,
De - um, in u - num De - um, cre - do in
in unum De - um, cre

um, cre - do in u - num . .

De - um, cre - do in u - num

cre - do in u - num

u-num De - um, cre - do in u - num

do . . in . .

De - um, in u - num De - um,

De - um, cre - do, cre - do in u -

De - um, cre - do in . .

De - um, cre - do, . . cre - do in

u - num De . .

cre - do . . in u - num De - um, cre -

- - - num De - - um, in u - num De . . .

u - num De - um, in .. u - num De - . . .

u - num De - - um, in u - num De - - um, cre -

- . . . um, . . . in u - - num, in u - -

. . . do . . in u - - num De - - - - - um.

- um, cre - do in u - num De - - - - - um.

- - - um, cre - do in u - num De - . . . - - - um.

- - - do, cre - do in u - num De - - - um.

- - - num, in u - - num De - - - um.

1st & 2nd SOPRANO.

Cre - do in u - num De - um,

ALTO.

Cre - do in u - num De - um,

TENOR.

Cre - do in u - num De - um,

BASS.

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter . . .

cre - do in u - num De - um, cre - do

cre - do in u - num De - um, cre - do,

cre - do, Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et

- rae, fac - to - rem coe - li et ter - rae, fac - to - . . . rem coe .

in u - num De - um,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter . . .

ter . . . rae, fac - to - . . . rem coe - li et ter . . .

- li et ter - rae, vi - si - bi - . . . li - um om - . . . ni - um et in - vi - si - bi - li .

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E

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et

- rae, fac - to - rem coe - li et ter - rae, fac - to - rem coe -

- rae, vi - si - bi - li - um om - ni - um, vi - si - bi - li - um om - ni - um et in -

um,

E

ter - rae, fac - to - rem coe - li et ter -

li et ter - rae, fac - to - rem coe - li et ter -

vi - si - bi - li - um, fac - to - rem coe - li et

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

F

rae, fac - to - rem coe - li et ter - rae, vi - si -

rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, fac - to -

ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, fac - to - rem,

rae, fac - to - rem coe - li et ter - rae, fac -

F

bi - li - um om - ni - um et in - vi - si - bi - li - um, et in -

rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, et in -

um, Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -

bi - li - um, Pa - trem, Pa - trem om -

bi - li - um, cre - do in u - num

vi - si - bi - li - um, cre - do in u - num

tr

rae, fac - to - rem coe - li et ter - rae, fac
 ni - po - ten - tem, fac - to - rem coe - li et ter - rae, fac -
 De - um, Pat - rem om - ni - po - ten -
 De - um, cre - do
 to - rem coe - li et ter - rae, vi - si - bi - li - um om -
 to - rem coe - li et ter - rae, vi - si - bi - li -
 - tem, fac - to - rem coe - li et ter - rae, fac - to -
 in u - num De - um, Pa - trem om - ni - po - ten - tem, fac - to - rem
 ni - um et in - vi - si - bi - li -
 um et in - vi - si - bi - li - um om - ni -
 - rem coe - li et ter - rae, vi - si - bi - li - um om - ni -
 coe - li et ter - rae, coe - li . . et ter - rae, coe - li . . et

um, fac - to - - - - - rem coe - - - li et ter - rae,

um, vi - si - bi - li - um et in - vi - si - bi - li - um om - - - - -

um, fac - to - - - - - rem coe - - - - -

ter - rae, vi - si - bi - - - li - um om - - - ni - um et . . in - vi - si -

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et

ni - um, fac - to - rem coe - li et ter - rae, et

li et ter - rae, fac - to - - - - - rem coe -

bi - - - li - um, in - vi - si -

Tpt.

I

ter - - - rae, vi - si - bi - - - li - um om - ni - um et

ter - - - rae, vi - si - bi - li - um om - ni - um

li et ter - rae, vi - si - bi

bi - li - um, *dim.* *p*

I

p

cres.
 in - vi - si - bi - li - um, et in - vi - si - bi - li - um, vi - si
cres.
 et in - vi - si - bi - li um, . . . vi - si - bi -
cres.
 - li - um om - ni - um et in - vi - si - bi - li - um, et in - vi - si -
cres.
 vi - si - bi - li - um om - ni - um
cres.
 bi - li - um et in - vi - si - bi - li - um, vi - si - bi - li - um om -
 li - um om
 bi - li - um, vi - si - bi - li - um om
 et in vi - si - bi - li - um, om
 ni - um et in - vi - si - bi - li um.
 ni - um et in - vi - si - bi - li - um.
 ni - um et in - vi - si - bi - li - um.
 ni - um et in - vi - si - bi - li - um.
 tr

Andante.

The musical score is divided into three systems. The first system consists of two staves of piano accompaniment in G major and common time, marked 'Andante.' The second system continues the piano accompaniment. The third system introduces vocal parts: a Soprano and an Alto. The Soprano part begins with a whole rest followed by the lyrics 'Et in u - num, in'. The Alto part begins with a whole rest followed by the lyrics 'Et in u - num,'. The piano accompaniment continues with a dynamic marking of *p* (piano). The final system shows the vocal parts continuing with the lyrics 'u - num Do' and 'in u - num Do' respectively, with dotted lines indicating the continuation of the melody. The piano accompaniment continues with a steady eighth-note pattern.

A
SOPRANO.
Et in u - num, in

ALTO.
Et in u - num,

A
p

u - num Do

in u - num Do

* For different version see APPENDIX, page 200.

minum Je - - - sum Chris - tum, Je - -

minum Je - - - sum Chris - tum,

- - sum, Je - - sum Chris - tum, Fi - li - um De - i u - ni - ge - nitum,

Je - sum, Je - sum Chris - tum, Fi - li - um De - i u - ni -

et in u - num Do - - - minum Je - - sum Christum,

- ge - nitum, et in u - num Do - - - minum Je - - sum Christum,

Je - - - sum Christum, et in u - num Do - - - minum, in u - num Do - -

Je - - - sum Christum, et in u - num Do - - - minum, in u - num

minum Je-sum Christum, Fi - li-um De - i u - ni - ge - ni -

Do - minum Je-sum Christum, Fi - li-um De - i u - ni - ge - ni -

B

- tum,

- tum,

B

C

et ex Pa-tre, ex

et ex Pa-tre

C

Pa-tre na - tum, et ex Pa-tre, ex Pa-tre na - tum an-te

ex Pa-tre na - tum, et ex Pa-tre, ex Pa-tre na -

om - ni - a . . . sae - cu - la, an - te

tum an - te om - ni - a . . . sae

om - ni - a sae - cu - la.

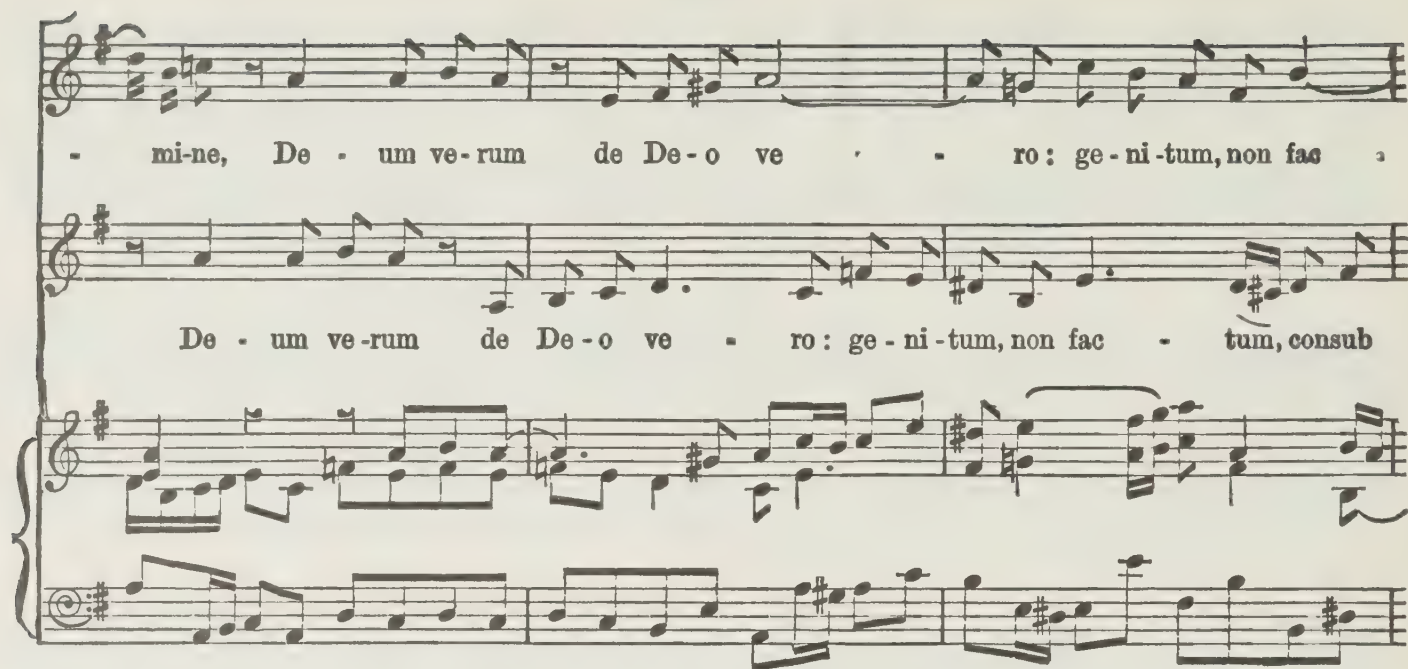
cu - la, an - te om - ni - a sae - cu - la.

De - um de De - o, lu - men de lu -

De - um de De - o, lu - men de lu - mi - ne,

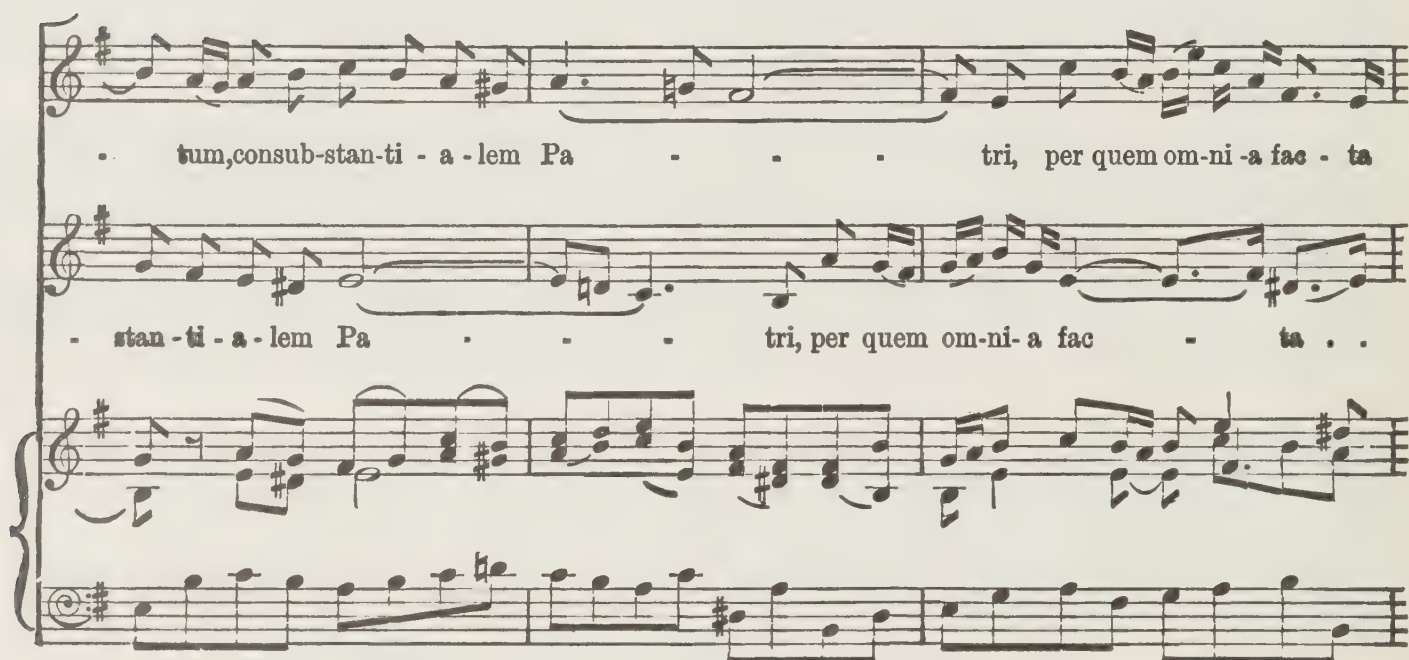
De - um de De - o, lu - men de lu -

De - um de De - o, lu - men de lu - mi - ne,



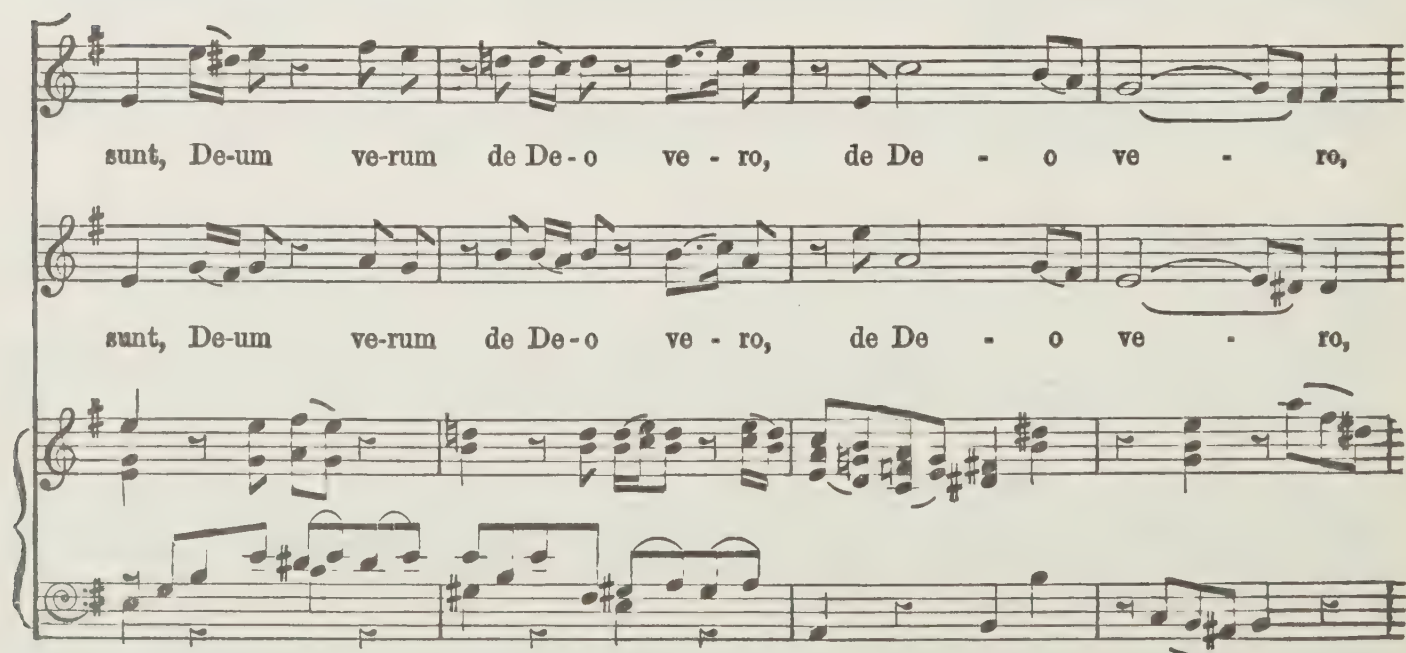
mi-ne, De - um ve-rum de De-o ve - ro: ge-ni-tum, non fac -

De - um ve-rum de De-o ve - ro: ge-ni-tum, non fac - tum, consub



tum, consub-stan-ti - a - lem Pa - tri, per quem om-ni - a fac - ta

- stan-ti - a - lem Pa - tri, per quem om-ni - a fac - ta . .



sunt, De-um ve-rum de De-o ve - ro, de De - o ve - ro,

sunt, De-um ve-rum de De-o ve - ro, de De - o ve - ro,

per quem om . . . ni - a fac - ta, fac - ta sunt.

per quem om . . . ni - a fac - ta sunt.

F

Qui prop - ter nos ho . . . mi -

Qui prop - ter nos ho . . . mi - nes,

F

- nes, et prop - ter nos - tram sa - lu - tem, prop - ter nos . . . tram sa .

et prop - ter nos - tram sa - lu - tem, prop - ter nos . . . tram sa - lu - tem de -

- lu - tem de - scen - dit de coe - lis, qui propter nos et propter nos - tram sa -
 - scen - dit de coe - lis, qui propter nos et prop - ter nos - tram sa - lu - tem de -

- lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis,
 - scen - dit de coe - lis, qui prop - ter nos de - scen - dit de coe - lis,

et qui propter nostram sa - lu - tem de - scen - dit de coe - lis.
 prop - ter nostram sa - lu - tem de - scen - dit de coe - lis.

1st SOPRANO.

2nd SOPRANO. *sempre p*

ALTO. *sempre p* Et in - car

TENOR. Et in - car - na - tus

BASS.

sempre p

sempre p

Et in - car - na tus est, in - car - na - tus est de

- na - tus est, in - car - na - tus est de

est, in - car - na - tus est, in - car - na tus est de

sempre p

Et in - car - na - tus est, in - car - na - tus est

sempre p

Et in - car - na - tus est de

Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi -

Spi - ri - tu . . Sanc - to ex Ma - ri - a Vir - gi -

Spi - ri - tu . . Sanc - to ex Ma - ri

de . . Spi - ri - tu Sanc - to ex Ma - ri - a

Spi - ri - tu Sanc - to ex Ma - ri - a

- ne, . . . ex Ma - ri - a . . Vir - gi - ne,

- ne, ex Ma - ri - a, Ma - ri - a Vir - gi - ne,

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne,

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne,

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne,

A

p et in - car -

p et in - car - na

p et in - car - na - tus est, in - car -

A

p et in - car - na - - - - - tus est de Spi - ri - tu

- na tus est, in - car - na - tus est de Spi - ri -

- tus est, in - car - na - tus est de Spi - ri - tu .

- na - tus est, in - car - na - tus est de Spi - ri

p et in - car - na - tus est de Spi - ri -

B

p *cres.*

Sanc . . to ex Ma . ri . . a Vir . . .

p *cres.*

. tu Sanc . to ex Ma . ri . . a Vir . gi - ne, ex Ma .

p *cres.*

. . . Sanc . to ex Ma . ri . . a Vir . gi - ne, ex Ma .

p *cres.*

. tu Sanc . to ex Ma . ri . . a Vir . . gi .

p *cres.*

. tu Sanc . to ex Ma . ri . . a Vir . gi .

B

dim. *p*

. . . gi - ne, ex Ma - ri . . a Vir . gi - ne,

dim. *p*

. ri . . a, ex Ma . ri . . a Vir . gi - ne,

dim. *p*

. ri . . a, Ma - ri - a Vir - gi - ne,

dim. *p*

. ne, ex Ma - ri . . a . . Vir . . gi - ne,

dim. *p*

. ne, ex Ma . . ri - a Vir . . gi - ne,

et ho - - mo fac - - tus est,

et ho - - mo fac - tus est,

et ho - - mo fac - - tus est,

et ho - - mo,

et ho - - mo fac - - tus est, . .

et ho - mo fac - - tus est.

et ho - mo, ho - mo fac - - tus est.

et ho - - mo, ho - - mo fac - - tus est.

ho - - mo fac - tus est.

ho - - mo fac - - tus est.

[illegible][illegible]

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'C' (Credo). The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The vocal parts are arranged in four staves, and the piano accompaniment is in two staves at the bottom. The lyrics are in Latin: 'bis sub Pon - ti - o Pi - la - to, pas - la - to, sub Pon - ti - o Pi - la - to, pas - no - bis sub Pon - ti - o Pi - la - to, pas - sub Pon - ti - o Pi - la - to, pas -'. The piano accompaniment features a prominent bass line with many beamed sixteenth notes, creating a rhythmic foundation for the vocal parts. The score is presented in a clear, legible format with standard musical notation and Latin lyrics.

sus et se - pul - tus est, pas - sus et
 sus et . . se - pul - tus est, pas - sus et
 sus, pas - sus et se - pul - tus est, pas - sus et se -
 sus et se - pul - tus est, pas - sus et se -
 se - pul - tus est, cru - ci - fix - us e - ti -
 se - pul - tus est, cru - ci -
 pul - tus est, cru -
 pul - tus est,
 am pro . . . no - bis sub Pon - ti - o Pi - la -
 fix us e - ti - am pro no - bis sub Pon - ti - o Pi -
 ci - fix - us,
 cru - ci - fix - us . . . e - ti - am pro
 am pro . . . no - bis sub Pon - ti - o Pi - la -
 fix us e - ti - am pro no - bis sub Pon - ti - o Pi -
 ci - fix - us,
 cru - ci - fix - us . . . e - ti - am pro
 am pro . . . no - bis sub Pon - ti - o Pi - la -
 fix us e - ti - am pro no - bis sub Pon - ti - o Pi -
 ci - fix - us,
 cru - ci - fix - us . . . e - ti - am pro

to, pas - sus et se - pul - tus

la - to, pas - sus et se - pul - tus, se - pul - tus

mf e - ti - am pro no - bis, pas - sus . . et se - pul - tus

no - bis, pas - sus et se - pul - tus

dim. *p*

E *pp* *dim.* *ppp*

est, se - pul - tus est, se - pul - tus est.

pp *dim.* *ppp*

est, pas - sus . . et se - pul - tus est.

pp *dim.* *ppp*

est, se - pul - tus, se - pul - tus est.

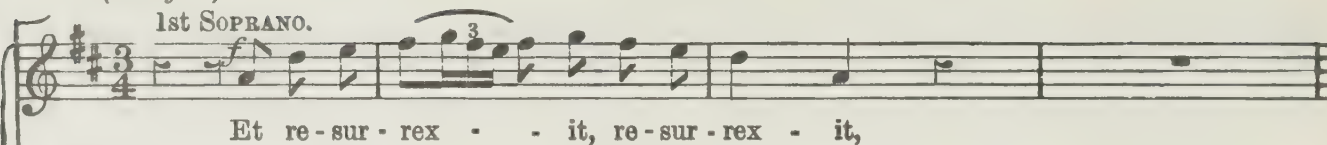
pp *dim.* *ppp*

est, se - pul - tus est, et se - pul - tus est.

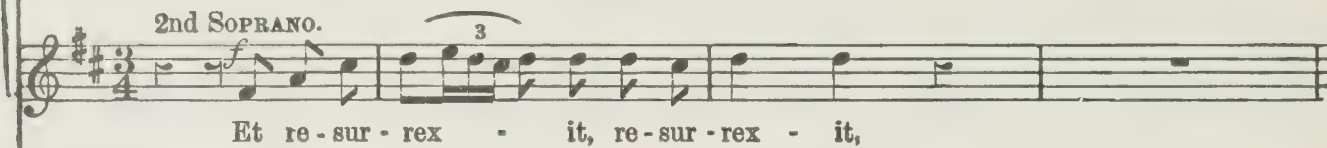
E *pp* *dim.* *ppp*

(Allegro.)

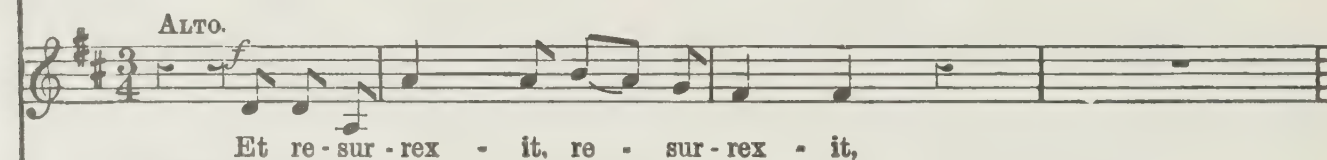
1st SOPRANO.



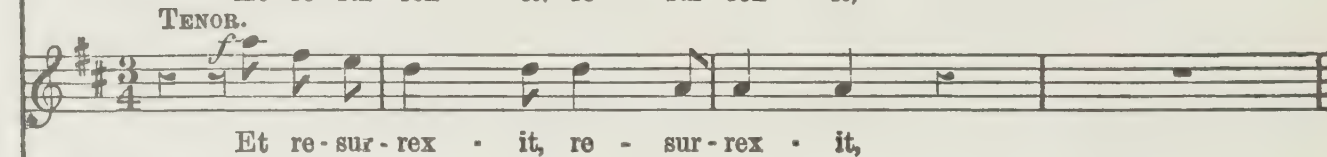
2nd SOPRANO.



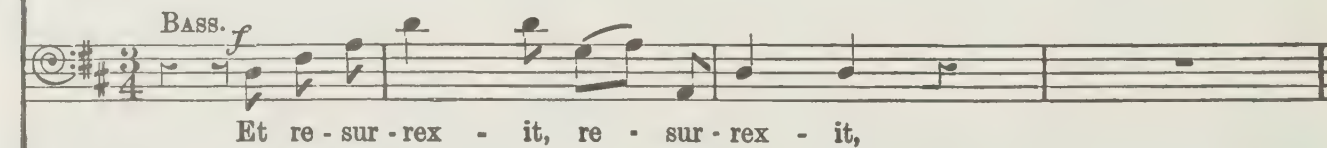
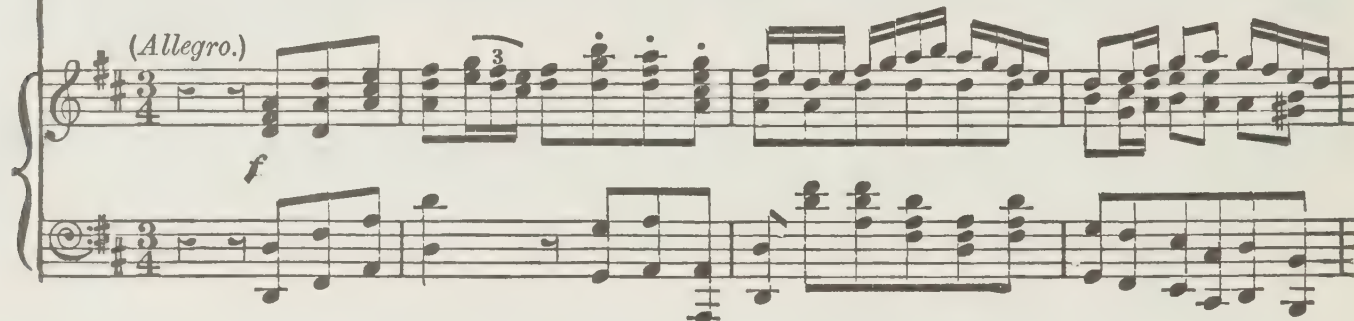
ALTO.



TENOR.



BASS.

*(Allegro.)*

A

et re-sur -

et re-sur - rex

et re-sur - rex

et re-sur - rex . . . it, re-sur -

A

et re-sur - rex - it, re-sur - rex

rex . . . it, re-sur - rex - it, re-sur - rex

it, re-sur - rex - it, re-sur - rex

it, re-sur - rex - it, re-sur - rex

rex-it, re-sur - rex-it, et re-sur - rex - it, re-sur - rex

- - - it ter - ti - a di - e, re - sur - rex - it ter - ti - a
 - - - it ter - ti - a di - e, re - sur - rex - it ter - ti - a
 - - it ter - ti - a di - e, et re - sur - rex - it ter - ti - a
 - - it ter - ti - a di - e, re - sur - rex - it ter - ti - a
 - - it ter - ti - a di - e, . . et re - sur - rex - it ter - ti - a

di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
 di - e, et re - sur - rex - it, re - sur - rex - it, et re - sur

rex - it, re-sur-rex-it, re-sur-rex - - -
 - rex - it, re-sur-rex-it, re-sur-rex - - -
 - rex-it, re-sur-rex-it, re-sur-rex-it ter-ti-a... di-e, ter-ti-a...
 - rex-it, re-sur-rex-it, re-sur-rex-it ter - - ti-a di -
 - rex-it, re-sur-rex-it, et re-sur-rex-it ter-ti-a di-e, ter-ti-a

di-e, re-sur-rex - it, re-sur-rex it, re-sur-rex
 - e, re-sur-rex-it, re-sur-rex-it ter-ti-a... di-e,
 di - e, re-sur-rex - it, re-sur-rex - it ter - ti-a, .

- - - it se - cun - dum . . scrip - tu - ras ;
 - - it ter - ti - a di - e se - cun - dum . . scrip - tu - ras ;
 - - it ter - ti - a di - e se - cun - dum scrip - tu - ras ;
 re - sur - rex - it ter - ti - a di - e se - cun - dum scrip - tu - ras ;
 di - e, re - sur - rex - it se - cun - dum scrip - tu - ras ;

The musical score is written for a vocal ensemble and piano accompaniment. The key signature is B minor (two sharps: F# and C#). The tempo is marked 'Allegro'. The score consists of six systems. The first system contains the vocal parts with Latin lyrics. The subsequent systems show the piano accompaniment, which includes complex rhythmic patterns and triplets. The lyrics are: 'it secundum . . scripturas ;', 'it tertia die secundum . . scripturas ;', 'it tertia die secundum scripturas ;', 'resurrexit tertia die secundum scripturas ;', and 'die, resurrexit secundum scripturas ;'.

et a - scen - dit in coe - lum, se - det ad dex - teram De-i

et a - scen - dit in coe - lum, se - det ad dex - te-ram De - i

et a-scen - dit in coe - lum, se-det ad dex - te-ram De - i

et a-scen - dit in coe - lum, se-det ad dex - tram De - i

et a - scen - dit in coe - lum, se - det ad dex - tram De - i

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dextram De - i Pa - tris,

Pa - tris, ad dex - tram De-i Pa - tris,

D

a - scen - dit, ascen-dit in coe-lum, . . a - scen - dit in

a-scen-dit, a - scen-dit . . in coe - lum, a - scen - dit in

a - scen - dit . . in coe - lum, a - scen - dit in

a-scen-dit in coe-lum, a - scen-dit in coe - lum, a - scen - dit in

a - scen - dit in coe - lum, a - scen - dit in

D

coe - lum, . . se - det . . ad dex - teram De - i Pa . .

coe : lum, se - det ad dex - - -

coe - lum, se . det, se - det ad

coe - lum, se - det ad dex -

coe - lum, se - det ad dex-tram De - i Pa - tris,

. tris ;
 . . tram De - i Pa - tris ;
 dextram De - i Pa - tris ;
 . . tram De - i Pa - tris ;
 De - i Pa - tris ;
 Et i - te - rum ven - tu - rus est cum glo - ri - a, ven - tu - rus

est cum glo - ri - a, cum glo - ri - a ju - di - ca - re

vi - vos . . et mor - tu - os, ju - di - ca - re vi - vos et mor - tu -

cu - jus reg - ni . . non e - rit fi - nis,
 cu - jus reg - ni . . non e - rit fi - nis,
 cu - jus reg - ni non e - rit fi - nis,
 cu - jus reg - ni non e - rit fi - nis,
 os, vi - vos et mortu - os; cu - jus reg - ni non e - rit fi - nis,

cu - jus

cu - jus reg - - - -

cu - jus reg - - - -

cu - jus reg - - - -

reg - - - - ni... non e - rit fi - nis, non e - rit

cu - jus reg-ni. . non e - rit fi - nis, .. cu - jus reg-ni. . non e - rit

- - - ni, cu-jus reg-ni. . non e - rit fi - nis, .. cu - jus reg - ni non e - rit

- - ni non e - rit fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit

- - ni non e - rit fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit

fi - nis, cu - jus reg - ni non e - rit fi - nis, cu - jus reg - ni non e - rit

fi - nis, cu - jus reg -

fi - nis, cu - jus reg - ni non e - rit

fi - nis, cu - jus reg -

fi - nis, cu - jus reg - ni, cu - jus reg - ni non e - rit

fi - nis, cu - jus reg -

cres.
cres.
cres.
cres.
cres.
cres.

fi - nis, cu - jus reg - ni . . non e - rit fi - nis, cu - jus
 fi - nis, cu - jus reg
 . . . ni non e - rit fi - nis, cu - jus reg - ni non e - rit

f
f
f
f
f
f

. . . ni non e - rit fi - nis, cu - jus reg - ni non e - rit fi - nis.
 reg - ni . . non e - rit fi - nis, non e - rit fi - nis, fi - nis.
 . . . ni non e - rit fi - nis, fi - nis.
 . . . ni non e - rit fi - nis, non e - rit fi - nis, fi - nis.
 fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit fi - nis.

The musical score is presented in six systems, each with a grand staff (treble and bass clef). The key signature is B minor (two sharps: F# and C#). The notation is highly detailed, featuring numerous triplets (indicated by a '3' over a bracket) and rapid sixteenth-note passages. The first system shows a complex texture with many beamed notes. The second system continues this complexity. The third system features a prominent triplet in the bass staff. The fourth system is dominated by triplets in both staves. The fifth system shows a more rhythmic, eighth-note pattern in the treble staff. The sixth system concludes the page with a final cadence, marked by a double bar line and repeat signs.

Oboi d'amore.

tr

A
BASS.

Et in Spi-ri-tum Sanctum Do-mi-num et vi -

tr

- vi - fi - can - - - tem,

B

tr *tr* *p* et in

Spi - ri - tum Sanc - tum Do - mi-num et vi - vi - fi - can - tem, vi - vi - fi -

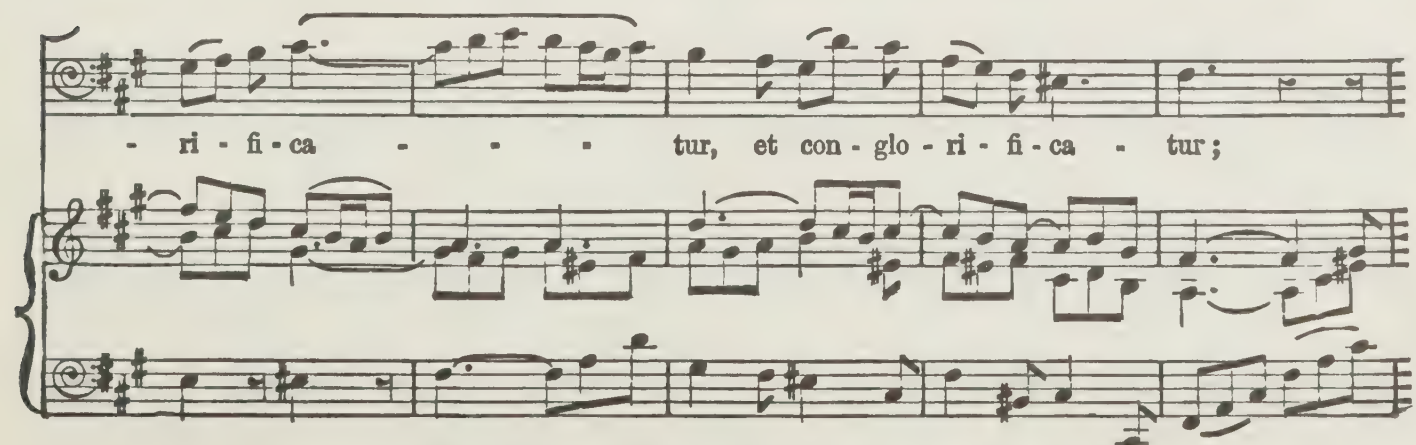
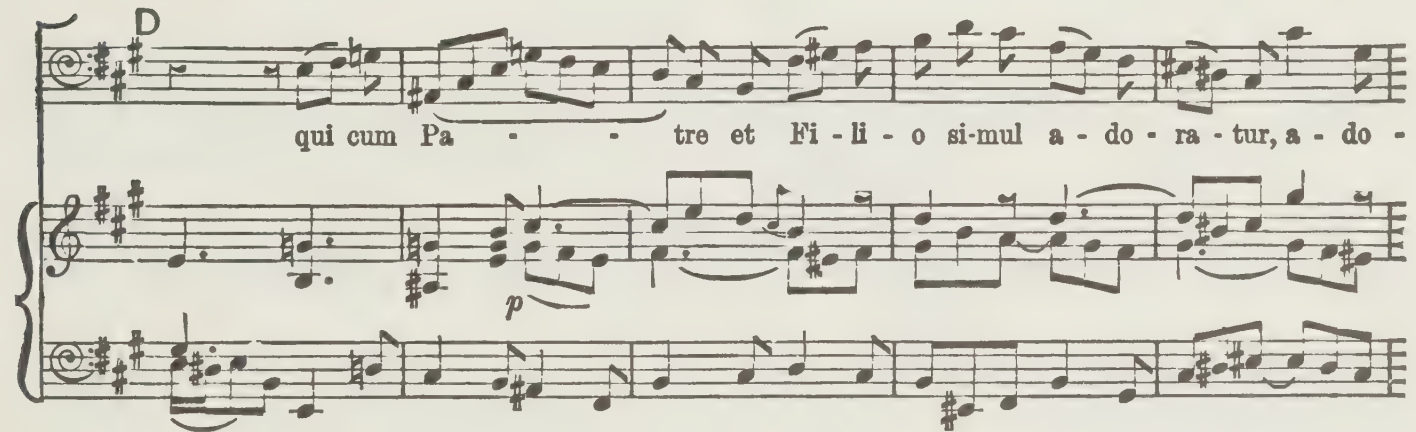
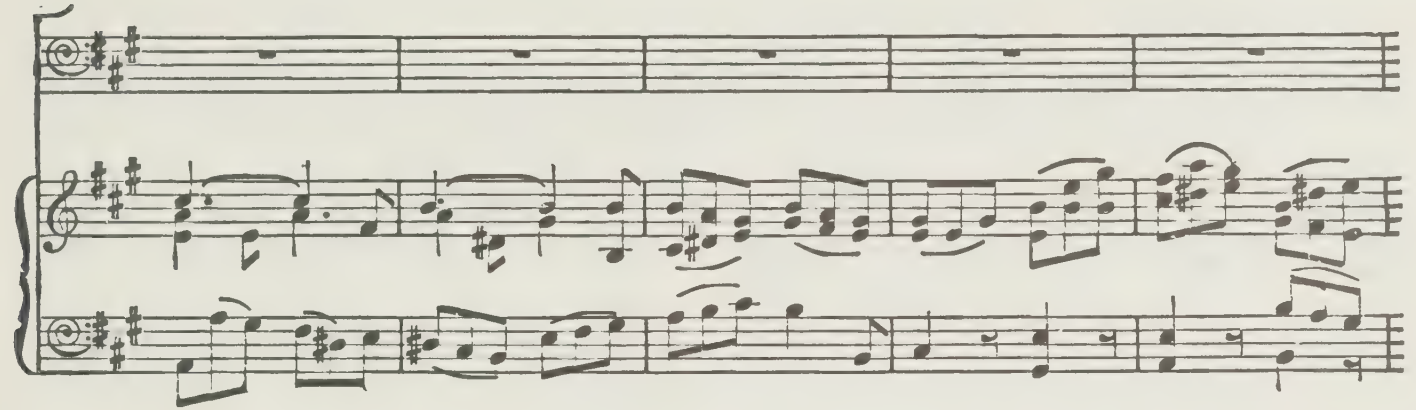
- can - tem, Spi - ri - tum Sanc - tum, Spi - ri - tum Sanc - tum vi - vi - fi

- can - tem, vi - vi - fi - can - tem Do - mi - num, qui ex Pa - tre Fi - li -

- o - - - - que pro - ce - - - -

- dit, ex Pa - tre Fi - li - o - que pro - ce - dit, qui ex

Pa - tre Fi - li - o - - que pro - ce - dit;



E

qui lo - cu - tus est per Pro -

phe - tas, lo - cu - tus est per Pro - phe - tas, per Pro - phe - tas, lo - cu - tus

est, lo - cu - tus est per Pro - phe - tas, lo - cu - tus est per Pro -

F

phe - tas, per Pro - phe - tas. Et unam sanctam Ca - tho - li - cam

et Apos - to - li - cam Ec - cle - si - am,

First system of the musical score. The vocal line (treble clef) features a melodic line with two trills marked 'tr'. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

Second system of the musical score. It begins with a 'G' time signature. The vocal line continues the melody. The piano accompaniment includes a piano dynamic marking 'p' in the left hand. The lyrics are: *et u - nam Sanctam Ca-tho-li - cam et A - pos - tol - i - cam Ec - cle - si -*

Third system of the musical score. The vocal line continues. The piano accompaniment features a more active right hand. The lyrics are: *- am, et u - nam Sanc-tam Ca - tho*

Fourth system of the musical score. The vocal line continues. The piano accompaniment continues with its characteristic texture. The lyrics are: *li - cam et A - pos -*

Fifth system of the musical score. The vocal line continues. The piano accompaniment continues with its characteristic texture. The lyrics are: *to - li - cam ec - cle*

am, u . . . nam Sanc . . . tam Ca-tho-li-cam et A-pos-to-li-

cam Ec-cle . . . si-am, u-nam Sanc . . . tam Ca-tho-li-cam et A-pos-

to . . . li-cam Ec-cle-si-am.

1st SOPRANO. *mf*

Con - fi - te - or, con-fi - te - or u - num bap -

2nd SOPRANO. *mf*

Con - fi - te - or, con-fi - te - or u .

ALTO. *mf*

Con - fi - te - or, con-fi -

TENOR. *mf*

Con - fi - te .

BASS.

mf

- tis - ma, u - num bap - tis - ma, u - num bap -

- num bap - tis - ma, con - fi - te - or u - num bap -

- te - or u - num bap - tis - ma, . . u .

- or, con-fi - te - or u - num bap - tis - ma, u - num

mf

Con - fi - te - or, con-fi - te - or u-num bap - tis .

A

- tis-ma, u - - num bap-tis - - ma

- tis-ma, u - num bap-tis - - ma

num, u - num bap-tis - - - ma *p* in re -

bap-tis - ma, u - num bap-tis - ma *p* in re-mis-si-o - nem pec-ca -

- - ma, u - num bap-tis - ma

A

p in re-mis-si-o - nem pec-ca -

p in re-mis-si-o - nem pec-ca-to - - rum, in . . re -

- mis-si-o - nem pec-ca-to - - rum in . . re-mis-si-o-nem pec-ca -

- to - rum, in . . re-mis-si-o-nem pec-ca-to - - rum, *p*

in re -

to - . rum, in . . re - mis - si - o - nem pec - ca - to - . . .

mis - si - o - nem pec - ca - to -

to - . rum, in . . re - mis - si - o - nem pec - ca - to - . . .

in re - mis - si - o - nem pec - ca - to -

mis - si - o - nem pec - ca - to - . rum, in . . re - mis - si - o - nem

rum, con - fi - te - or, con - fi - te - or u -

rum, in re - mis - si - o - nem pec - ca - to - . rum,

rum, pec - ca - to - rum, in re - mis - si - o - .

rum pec - ca - to - rum, con - fi - te -

pec - ca - to - . rum,

num bap - tis - ma in re - mis - si - o - - - nem pec - ca - to - - -

con - fi - te - or con - fi - - - te

- - - nem pec - ca - to - - - rum, con - fi - te - or u - num bap - tis -

- or, con - fi - - - te - or u - num bap - tis - ma, u - num bap - tis -

con -

rum, pec - ca - to - - - rum, in re

- or u - num bap - tis - ma, con - fi - te - or u - num bap - tis - ma,

ma, u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum, con -

ma, con - fi - te - or, con - fi - - - te - or u -

fi - te - or, con - fi - - - te - or u - - - num bap -

- mis - si - o - nem pec - ca - to - rum, con - fi - te - or,
 con - fi - te - or u - num bap - tis - ma, con -
 fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
 - num bap - tis - ma, con - fi - te -
 - tis - ma in re - mis - si - o - nem pec - ca - to -

con - fi - te - or, con - fi - te or u - num bap -
 - fi - te - or, con - fi - te - or u - num bap - tis ma, con - fi - te -
 - to - rum, pec - ca - to - rum, con - fi - te - or, con - fi -
 - or, con - fi - te - or . . . u - num bap - tis - ma,
 - rum, in re - mis - si - o - nem pec - ca - to - rum,

tis - ma in re - mis - si - o - - - - - nem pec - ca - to -
 tis - ma in re - mis - si - o - - - - - nem pec - ca - to - rum, pec - ca -
 in re - mis - si - o - - - - - nem pec - ca - to - rum, pec - ca -
 tis - ma in re - mis - si - o - - - - - nem pec - ca - to - rum, pec - ca -
 mis - si - o - - - - - nem pec - ca - to - - - - -

dim. *p*

rum, in re - mis - si - o - - - nem pec - ca - to - -

dim. *p*

to - - - rum, in re - mis - si - o - - - nem pec - ca - to -

dim. *p*

to - - - rum, in re - mis - si - o - - - nem pec - ca - to -

dim. *p*

to - - - rum, in re - mis - si - o - - - nem pec - ca - to -

dim. *p*

rum,

E *cres.*

rum, in re - mis - si - o - - - nem pec - ca - to - - - rum, pec - ca - to -

cres. *f*

rum, con - fi - te - or u - num bap - tis - ma, con -

cres.

rum, con - - fi - te - or u - num bap -

cres.

rum, in re - mis - si - o - - - nem pec - ca - to - rum,

p *cres.*

con - - fi - te - or u - num bap - tis - -

E *cres.*

rum, con - fi - te - or, con - fi - te
 fi - te - or u - num bap - tis - ma, con - fi - te - or, con - fi - te
 tis - ma in re - mis - si - o - nem
 in . . re - mis - si - o - nem pec - ca - to - rum, in re -
 ma, in re - mis - si - o - nem

or u - num bap - tis - ma in re - mis - si - o - nem pec -
 or u - num bap - tis - ma, con - fi - te - or, in re -
 pec - ca - to - rum, con - fi - te - or u - num bap -
 mis - si - o - nem pec - ca - to - rum,
 pec - ca - to - rum, in re - mis - si - o - nem pec - ca -

ca - to - rum, in re - mis - si - o - nem pec - ca - to -

mis - si - o - nem pec - ca - to - rum, con - fi - te -

tis - ma in re - mis - si - o - nem pec - ca - to - rum,

con - fi - te - or,

to - rum,

rum, con - fi - te - or, con - fi - te - or.

or, con - fi - te - or u - num bap - tis - ma, con -

con - fi - te - or, con - fi - te - or in re - mis - si - o -

u - num bap - tis -

in re - mis - si - o - nem pec - ca - to - rum, con -

in re - mis - si - o - - - nem pec - ca - to - - - rum,

- fi - te - or, con - fi - - - te - or, in re - mis - si - o

- - - nem pec - ca - to - - - rum, in re - mis - si - o - - - nem pec - ca - to - - -

- ma . . . in re - - - mis - - -

- fi - te - or, con - fi - - - te - or u - - - num bap - tis - - -

con - fi - - te - or, con - fi - - - te - or

- - - nem pec - ca - to - - - rum, con - fi - - - te - or u - num bap -

- rum, pec - ca - to - - - - - rum, u - num bap - tis - ma in re

- si - - - o - - - - - nem . . . pec - - -

- ma in re - mis - si - o - - - nem pec - ca - to - - - rum, con - fi - - - te -

dim. e rit.

u - num bap - tis - ma in re - mis - si - o - - nem pec - ca -

dim. e rit.

- tis - - ma in . . . re - mis - si - o - - nem pec - ca -

dim. e rit.

- mis - si - o - - nem pec - ca - to - - - rum, in re - mis - si - o - - nem

dim. e rit.

- ca - - to - - - rum, . . . in re - mis - si - o - - - nem

dim. e rit.

- or u - num bap - tis - ma in re - mis - si - o - - - nem pec - ca - -

Adagio.

p to - - - - - rum. Et . . . ex - pec - - - -

p to - - - - - rum. Et . . . ex - pec - - - -

p pec - ca - to - - - rum. Et . . . ex - pec - - - -

p pec - ca - to - - - rum. Et . . . ex - pec - - - -

p to - - - - - rum. . . . Et . . . ex - pec - - - -

Adagio.

p

- to, ex - pec - - - to re-sur-rec-ti - o-nem mor-tu - o - - -

- to, ex - pec - - - to re - sur-rec-ti - o - nem mor - tu - -

- to, ex - pec-to re-sur - rec - ti - o - nem mor - tu - o - rum,

- - to, ex - pec-to re-sur - rec - ti - o - nem mor - tu - o - - -

- to, . . . ex - pec - - - - - - - - - to

dim. . . . rum, ex - - - - - rum, *I* *p*

dim. - o - - - - - rum,

dim. mor - - tu - o - rum, mor - tu - o - - - rum,

dim. - - - rum, re - sur - rec - ti - o - nem mor - tu - o - - - rum,

dim. re - sur - rec - ti - o - nem mor - tu - o - - - rum, . . .

dim. *I* *p*

accel. *Vivace ed Allegro.*
f
 tu - o - - rum, et ex - pec - to, ex - pec - - - to, ex -
accel. *f*
 - - nem mor - tu - o - - rum, et ex - pec - to, ex - pec -
accel. *f*
 o - - - rum, et ex - pec -
accel. *f*
 o - - - rum, et ex - pec - to, ex - pec -
accel. *f*
 o - - - rum, et ex - pec - to, ex -
Vivace ed Allegro.
accel. *f*

cres.

pec - - to re-sur - rec - ti - o-nem mor-tu - o - - rum.

cres.

- - to re-sur-rec - ti - o - - nem mor-tu - o - - rum.

cres.

- - to, ex - pec-to re-sur - rec - ti - o - - nem mor-tu-o - - rum.

cres.

- - - to re-sur - rec - ti - o-nem mor-tu - o - - rum.

cres.

- pec-to re-sur - rec - - ti - o - - nem mor-tu - o - - rum.

cres.

f

K

Ex -

Ex - pec - - - - -

Ex - pec - - - - - to re -

Ex pec - - - - - to re - sur-rec-ti -

Ex - pec - -

K

- pec - - to re - - sur-rec-ti - o - - - - - nem mor-tu - o - - -

- to, ex - pec - to re-sur-rec-ti - o - - - - - nem mor-tu - o - - -

- sur-rec-ti - o - - nem mor - tu - o - - - - - rum,

- o - - - nem mor-tu - o - - - rum, re-sur-rec-ti - o - - -

- - - to re-sur-rec-ti - o - - - - - nem mor-tu - o - - -

. . . . rum, re-sur-rec-ti - o nem mor-tu - o - rum,
 rum, re-sur-rec-ti - o . . .
 re-sur-rec-ti - o nem mor-tu - o rum, et ex - pec -
 - nem mor-tu - o rum, et ex -
 rum,

et ex - pec - . . to, ex - pec - to, ex - pec-to re-sur - rec - ti - o-nem mor-tu -
 - nem, et . . ex - pec - . . to, ex - pec-to re - sur-rec-ti - o-nem mor-tu -
 . . to, ex - pec - to, ex - pec - . . to re-sur - rec - ti - o - nem,
 - pes - . . to, ex - pec - to, ex - pec - to re-sur - rec - ti - o-nem mor-tu -
 et ex - pec - . . to, ex - pec - to re - sur-rec-ti - o - . . nem mor-tu -

L

o - rum, re-sur - rec - ti - o - nem

o - rum,

re-sur - rec - ti - o - - - - - nem mor - tu - o -

o - rum, re-sur - rec - ti - o -

o rum,

mor - tu - o - rum, re-sur - rec - ti - o -

re-sur - rec - ti - o - - - - - nem, re-sur - rec -

- rum, re-sur - rec - ti - o - nem mor - tu - o - rum, re-sur -

- - - - - nem mor - tu - o - rum, re-sur -

re-sur - rec - ti - o - - - - - nem, re-sur

- nem mor-tu - o - rum.
 - ti - o - nem mor-tu - o - rum.
 - rec - ti - o - nem mor-tu - o - rum.
 - rec - ti - o - nem mor-tu - o - rum.
 - rec - ti - o - nem mor-tu - o - rum.

M
 Et vi . .
 Et
 M

Et vi - - - tam ven - tu - ri

Et vi - - - tam ven - tu - ri sae - cu -

- - tam ven - tu - ri sae - cu - li, vi - - tam ven - tu - ri sae -

vi - - - tam ven - tu - ri sae - cu - li, vi - - tam ven - tu - ri

Et vi - - - tam ven - tu - ri . . sae - cu - li, ven - tu - ri

sae - - - cu li, ven - tu - ri sae - - -

- li, ven - tu - ri sae - - - cu - li, A - - -

- - - cu - li, A - - -

sae - - - cu - li, ven - tu - ri sae - - -

sae - - - cu -

cu-li, A men, A

. men, A

. men, A men, A

cu-li, A men, A

li, ven - tu - ri sae cu-li, A

. men, et vi - tam ven - tu - ri sae cu .

. men, A men, et vi - tam ven - tu - ri sae - cu .

. men, et vi - tam ven - tu . ri sae - cu .

. men, A men, et vi - tam ven - tu - ri sae cu .

. men, ven - tu - ri sae cu .

li, ven - tu - ri sae - cu - li, A - men, ^N

li, ven - tu - ri sae - cu - li, A - men,

li, ven - tu - ri sae - cu - li, A - men, ^A

li, ven - tu - - ri sae - cu - li, A - men, A - - - - - men,

li, ven - tu - ri sae - cu - li, A - men,

A - - - - - men, A - - - - -

A - - - - - men, A - - - - -

- - - - - men, A - - - - - men, A - - - - -

A - - - - - men, A - - - - - men, A - - - - -

men, A - - - men, A-men, A - - - men A-men, A -

men, A - - - - men, . A - - - - - men, ex

men, A - - - - - men,

men, ex -

A - - - - - men, A - - - - - men, A - - - -

men, A - men, ven-tu - ri sae-cu - li, A - men.

pec - to.. vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, A - men.

ex - pec - - - to vi - tam . . ven - tu - ri sae - cu - li, A - men.

pec - - - - - to vi - tam ven - tu - ri sae - cu - li, A - men.

men, A - men, ven-tu - ri sae - cu - li, A - men.

1st SOPRANO.
f Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -

2nd SOPRANO.
f Sanc tus, Sanc - - - tus, Sanc - - - tus, Sanc -

1st ALTO.
f Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -

2nd ALTO.
f Sanc - tus, Sanc - tus, Sanc - tus,

TENOR.
f Sanc - tus, Sanc - tus, Sanc - tus,

BASS.
f Sanc - tus, Sanc - tus, Sanc - tus,

tus, Do - minus De - us Sa - ba - oth, Sanc -

tus, Do - minus De - us Sa - ba - oth,

Sanc - tus, Do - minus De - us Sa - ba - oth,

Sanc - tus, Do - minus De - us Sa - ba - oth,

Sanc - tus, Do - minus De - us Sa - ba - oth,

- tus, Sanc - tus, Sanc - tus,
 - tus, Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus,

A
 Sanc -
 Sanc -
 tus Do - mi-nus De - us Sa-ba - oth,
 tus Do - mi-nus De - us Sa - ba-oth,
 - tus Do - mi-nus De - us Sa - ba-oth,
 Sanc - tus Do - mi-nus De - us Sa - ba-oth,
 A

- tus, Sanc - tus, Sanc - tus, Sanc -
 - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc -
 Sanc - tus, Sanc - tus, Sanc - tus,

B

tus,
 tus,
 tus,
 tus, Sanc tus,
 tus, Sanc tus,
 Sanc - tus, Do - minus De - us Sa - baoth,

Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Sanc - tus,
 Sanc - tus, Do - minus De - us Sa - baoth, Sanc - tus, Do - minus De - us Sa - baoth,

Sanc - tus, Do - minus De - us Sa - baoth, Sanc - tus, Sanc -
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus, Sanc -
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus, Sanc -
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus,
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus,
 Sanc - tus, Do - mi - nus De - us Sa - baoth, Sanc - tus,

tus, Sanc - tus, Sanc - tus, Do - mi - nus

tus, Sanc - tus, Sanc - tus, Do - mi - nus

tus, Sanc - tus, Sanc - tus, Do - mi - nus

Sanc - tus, Sanc - tus, Do - mi - nus

Sanc - tus, Sanc - tus, Do - mi - nus

Sanc - tus, Sanc - tus, Do - mi - nus

De - us Sa - ba - oth, tus, Sanc - tus, us Sa - ba - oth, Sanc - tus, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus

De - us Sa - ba - oth, tus, Sanc - tus, us Sa - ba - oth, Sanc - tus, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus

De - us Sa - ba - oth, tus, Sanc - tus, us Sa - ba - oth, Sanc - tus, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus

De - us Sa - ba - oth, tus, Sanc - tus, us Sa - ba - oth, Sanc - tus, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus

De - us Sa - ba - oth, tus, Sanc - tus, us Sa - ba - oth, Sanc - tus, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus

De - us Sa - ba - oth, tus, Sanc - tus, us Sa - ba - oth, Sanc - tus, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus, De - us Sa - ba - oth, Sanc - tus

Sanctus

Sanctus, Dominus Deus Sabaoth,

tus,

tus, Sanctus, tus, Dominus Deus Sabaoth,

tus, Sanctus, Dominus Deus Sabaoth,

E
 tus, Sanc-tus, tus,
 Sanc-tus, Sanc-tus,
 Sanc-tus, Sanc-tus,
 Sanc-tus, Sanc-tus,
 Sanc-tus, Sanc-tus,
 Sanc-tus, Do-minus De-us Sa-baoth, Sanc-tus, Do-minus De-us Sa-baoth,
 E

Sanc - tus, Sanc - tus, Sanc - tus, Do - minus De - us Sa - baoth, Sanc - tus, Sanc - tus, Sanc - tus

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus, Sanc - tus, Sanc - tus, Sanc - tus, Do - minus, Sanc - tus, Sanc - tus, Do - minus

De - us Sa - ba-oth, Sanc - tus Do - minus De - us Sa . . ba .

Do . . mi - nus De - . . us Sa - ba .

Do . . mi - nus De - . . us Sa - ba .

De - us Sa - ba-oth, Do - minus De - us Sa - ba .

De - us Sa - ba-oth, Do - minus De - us Sa - ba-oth.

. tus, Dominus De - us Sa - ba

oth.

oth.

oth.

oth. *meno f*

Ple - ni sunt coe - li et ter - ra glo - ri - a . . e - jus, glo .

oth.

meno f

meno f

Ple - ni sunt coe - li et

coe - li et ter - ra glo - ri - a . . . e - jus, glo - ri - a e - jus, ple -

ter - ra glo - ri - a . . . e - jus, glo -

meno f

Ple - ni sunt coe - li et ter - ra glo -

meno f

Ple - ni sunt coe - li et ter - ra glo -

ri - a e - jus glo

ni sunt coe - li et ter - ra glo

G

ri - a e - jus, glo ri - a, glo

ri - a . . e - jus, glo

ri - a . . e - jus, glo

ri - a e - jus, glo ri - a, glo

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo

ple - ni sunt coe - li et ter - ra glo

ri - a e - jus, glo

ri - a e - jus, glo

ri - a e - jus, ple - ni sunt

ri - a e - jus, ple - ni sunt

ri - a . . e - jus, ple - ni sunt

ri - a . . e - jus, ple - ni sunt coe - li et ter - ra,

- ri - a e - jus, ple - ni sunt coe - li, sunt coe -
 - ri - a e - jus, ple - ni sunt coe - li, sunt coe -
 coe - li glo - ri - a e - jus glo -
 coe - li glo - ri - a e - jus glo -
 coe - li ple - ni sunt coe - li et ter - ra glo -
 ple - ni sunt coe - li et ter - ra, ple - ni sunt

I
 - li et ter - ra glo - ri - a e - jus, ple - ni sunt coe - li et
 - li et ter - ra glo - ri - a e - jus, ple - ni, ple - ni sunt coe -
 - ri - a, . . . e - jus, ple - ni glo -
 - ri - a glo - ri - a, e - jus, ple - ni
 - ri - a . . . e - jus, ple - ni
 coe - li et ter - ra glo - ri - a e - jus, ple - ni
 I

ter - ra, ple - ni sunt coe - li et ter - ra glo - - - ri - a . . . e - -
 - li et ter - ra, ple - ni sunt coe - li et ter - ra glo - - ri - a e - -
 - - - ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e -
 glo - - - ri - a e - -
 glo - - - ri - a e - -
 glo - - - ri - a e - -

K
 - jus, ple - ni sunt coe - li glo - -
 - jus, glo - - -
 - jus, glo - - -
 - jus, ple - ni sunt coe - li et ter - ra, ple - ni sunt
 - jus, ple - ni sunt coe - li
 - jus, ple - ni
K *Tpt.* *tr.*

[illegible][illegible]

e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a . . e - jus, jus, glo - ri - a e - jus, ple - ri sunt coe - li et ter - ra glo - ri - a . . . e - jus, glo - jus, glo - ri - a e - jus, glo - ple - ni sunt coe - li et ter - ra glo - ri - a . . . e - jus, glo - ple - ni sunt glo - ri - a, glo - ri - a . . . e - jus, glo - glo - ri - a, glo - ri - a e - jus, glo - ri - a, glo - ri - a e - jus, glo - ri - a e - jus, glo - coe - li et ter - ra glo - ri - a . . . e - jus, ple - ni sunt

ri - a

ri - a, glo

glo

ri - a, glo ri - a, glo

coe - li et ter - ra glo - ri - a, glo

e - jus, ple - ni sunt coe - li et - ter - ra glo ri - a . . . e

ri - a e - jus, ple - ni sunt coe - li et ter - ra, et ter - ra glo - ri - a e

ri - a - e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a . . . e

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e

ri - a e

N

jus, glo

jus, glo

jus, ple - ni sunt coe - li, ple - ni sunt coe - li et ter -

jus, ple - ni sunt coe - li, ple - ni sunt coe - li et ter -

jus, ple - ni sunt coe - li, ple - ni sunt coe - li et ter

jus, ple - ni sunt coe - li et ter - ra glo - ri - a, ple - ni sunt coe - li et

N

ri - a . . e - jus.

ri - a . . e - jus.

- ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.

- ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.

- ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.

ter - ra, sunt coe - li et ter - ra glo - ri - a e - jus.

1st CHORUS.

SOPRANO.
Ho - san-na, Ho - san - na, Ho -

ALTO.
Ho - san-na, Ho - san - na, Ho -

TENOR.
Ho - san-na, Ho - san - na, Ho -

BASS.
Ho - san-na, Ho - san - na, Ho -

2nd CHORUS.

SOPRANO.
Ho - san-na, Ho - san - na, Ho -

ALTO.
Ho - san-na, Ho - san - na, Ho -

TENOR.
Ho - san-na, Ho - san - na, Ho -

BASS.
Ho - san-na, Ho - san - na, Ho -

(Allegro.)

- san - na, Ho - san-na, Ho - san - na, Ho - sanna in ex -

- san - na, Ho - san - na, Ho - san - na, Ho - sanna in ex -

- san - na, Ho - san na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

- san-na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

- san - na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

- san-na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

- san-na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

- san-na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

- san-na, Ho - san - na, Ho - san-na, Ho - san-na, Ho - sanna in ex -

O *mf*

cel - sis, Ho - san

cel - sis, Ho - san na in ex - cel - sis, Ho

cel - sis, Ho

cel - sis, Ho - san

cel - sis,

cel - sis,

cel - sis,

cel - sis,

cel - sis,

mf

mf

na in ex - cel - sis, Ho - san na in ex - cel

san - na in ex - cel sis, Ho - san na in ex

san na in ex

na in ex - cel

f Ho - sanna in ex

f Ho - sanna in ex

f Ho - sanna in ex

f Ho - sanna in ex

f Ho - sanna in ex

P

sis, Ho - san - na, Ho - san - na in ex -
 cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -
 cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -
 sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -
 cel - sis, Ho - san - na in ex - cel - sis,
 cel - sis, Ho - san - na in ex - cel - sis,
 cel - sis, Ho - san - na in ex - cel - sis,
 cel - sis, Ho - san - na in ex - cel - sis,
 cel sis, Ho - san
 cel sis, Ho - san - na, Ho - san
 cel sis, Ho - san - na, Ho - san - na in ex - cel
 cel sis, Ho - san - na, Ho - san - na in ex -
 Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis, *mf*
 Ho - san - na in ex - cel - sis, Ho - san
 Ho - san - na in ex - cel - sis,

na, Ho - san - na in ex - cel - sis,

na, Ho - san - na in ex - cel - sis,

sis, Ho - san - na in ex - cel - sis,

cel - sis, Ho - sanna in ex - cel - sis,

mf Ho - san

mf Ho - san

mf na in ex - cel - sis, Ho - san

Ho san

Ho - san - na in ex -
 Ho - san - na in ex -
 Ho - san - na in ex -
 Ho - san - na in ex -
 na in ex -
 na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -
 na in ex - cel sis, Ho - san na in ex -
 na in ex - cel

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cel - sis, Ho - san - na in ex - cel - sis,
cel - sis, Ho - san - na in ex - cel - sis,
cel - sis, Ho - san - na in ex - cel - sis,
cel - sis, Ho - san - na in ex - cel - sis,
cel - sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -
sis, Ho - san - na, Ho - san - na, Ho - san - na in ex -
sis, Ho - san - na, Ho - san - na in ex -

This musical score is for a piece titled "Hosanna in Excelsis". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a "C" time signature and a key signature of one sharp. The vocal parts enter with the lyrics "Ho - san - na, Ho - san - na,". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a final "Ho" and a repeat sign.

Musical notation includes treble and bass staves, key signatures, time signatures, and lyrics. The piano part includes dynamic markings such as *mf* (mezzo-forte). The score is presented in a single system with multiple staves.

[illegible]

na, Ho - san-na in ex - cel-sis, Ho -

na, Ho - sanna in ex - cel-sis, Ho - san-na in ex - cel-sis, Ho -

- san-na in ex - cel-sis, Ho - san-na in ex - cel-sis, Ho -

Ho - sanna in ex - cel-sis, Ho -

san *mf* na in ex - cel-sis, Ho -

Ho - san *mf*

Ho - san *mf*

Ho - san

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U

- cel - sis, Ho - san - na in ex - cel - sis, Ho - san -

- cel - sis, Ho - san - na in ex - cel - sis, Ho - san -

- cel - sis, Ho - san na, Ho - san - na, Ho -

- cel - sis, Ho - san - na in ex - cel - sis, Ho -

- cel - sis, Ho - san - na in ex - cel - sis, Ho - san -

- cel - sis, Ho - san na, Ho - san -

- cel - sis, Ho - san - na in ex - cel - sis, Ho -

U

- na, Ho - san - na, Ho - san - na in ex - cel - sis.

- na, Ho - san - na, Ho - san - na in ex - cel - sis.

- san - na, Ho - san - na, Ho - san - na in ex - cel - sis.

- san - na, Ho - san - na in ex - cel - sis.

- na, Ho - san - na, Ho - san - na in ex - cel - sis.

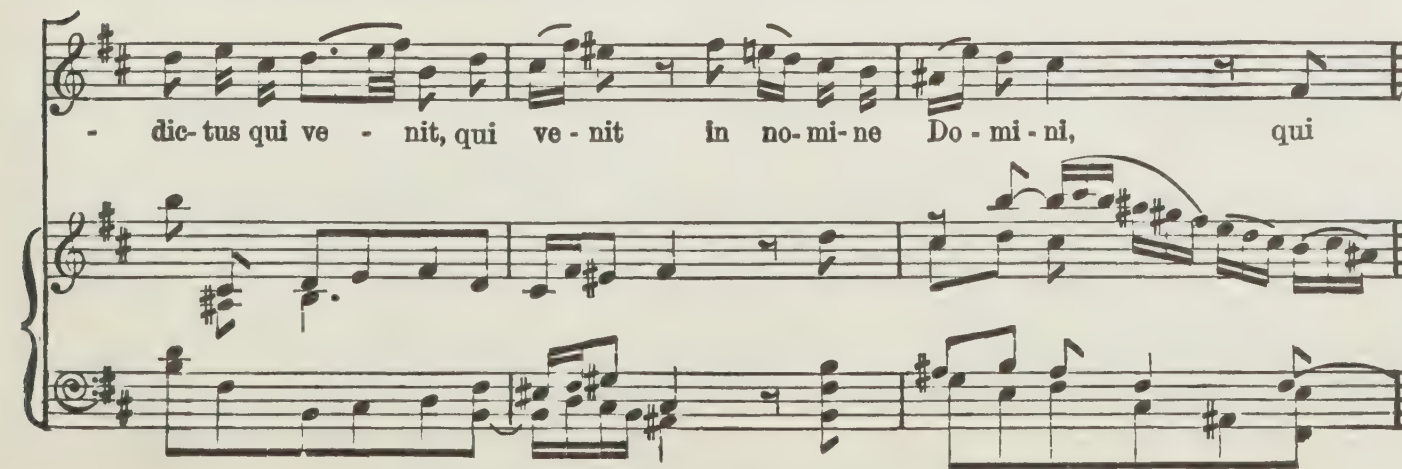
- na, Ho - san - na, Ho - san - na in ex - cel - sis.

- san - na, Ho - san - na in ex - cel - sis.

- na, Ho - san - na, Ho - san - na in ex - cel - sis.

- san - na, Ho - san - na in ex - cel - sis.

This page contains five systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble and bass clef, joined by a brace on the left. The key signature is B minor, indicated by two sharps (F# and C#) at the beginning of each staff. The notation includes various musical symbols such as notes, rests, beams, and slurs, representing a complex harmonic and melodic structure. The first system shows a flowing melody in the treble with a steady bass line. The second system features more complex chordal textures in the treble. The third system continues with intricate harmonic patterns. The fourth system shows a more active bass line with some chromatic movement. The fifth system concludes the page with a final cadence, marked by a double bar line and repeat dots.

Violin Solo.

A

TENOR.

Be - ne - dic - tus, be - ne -

- dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui

ve - nit, be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne

Do - mi - ni, in no - mi - ne Do - mi - ni, be - ne -

- dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

- ni.

B

Be - ne - dic - tus, be - ne - dic - tus qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne -

dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne -

dic - tus qui ve - nit in no - mi - ne Do - mi -

- ni, qui ve - nit, qui ve - nit in no - mi-ne Do - mi -

tr

Ped.

- ni.

"HOSANNA" D.C.

The musical score is for the 'Agnus Dei' movement from J.S. Bach's Mass in B minor. It consists of a piano accompaniment and an alto vocal line. The piano part is written in B minor (two flats) and common time (C). It features a variety of textures, including arpeggiated chords, sixteenth-note passages, and sustained chords. The alto vocal line enters in the third system with the lyrics 'Ag - nus De -'. The lyrics continue through the fifth system: 'i qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no -'. The score includes performance markings such as *tr* (trill) and *p* (piano). The key signature has two flats (Bb and Eb), and the time signature is common time (C).

tr.

tr

A
ALTO.

Ag - nus De -

. . i qui tol - lis pec - ca - ta mun - di, qui tol - lis pec

- ca - ta, pec - ca - ta mun - di, mi - se - re - re no -

- bis, mi - se - re - - - re no - bis, mi - - se - re - - re

no - bis, qui tol - lis pec - ca - ta, pec - ca - ta mun-di mi-se-re - re no - .

- bis.

B
 Ag - nus De - . . . i, qui tol - lis pec - ca - . . .

. . ta mun-di, Ag - nus De - . . . i, qui tol - lis pec - ca - . .

- ta, qui tol-lis pec - ca - ta, pec - ca - ta mun - di, qui tol - lis pec

ca - ta, mi - se - re - re, qui tol - lis pec - ca - ta, mi - se - re - re

no - bis, mi - se - re - re... no - bis, mi - se - re - re no -

- bis, mi - se - re - re no-bis, mi-se - re - re no - bis,

[illegible]

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B *dim.*

do - na no - bis pa - - cem, do na no -

bis, do - na no - bis pa - - cem, do - na

na no - bis pa - cem, do - na no - bis, do -

cem, do na no - bis, do na no - bis

dim. *p*

bis, do - na no - bis pa - cem, pa - cem, . do - na

no - bis pa - cem, pa - cem, do - na no - bis, do - na pa -

na no - bis pa - cem, pa - cem, do - na

pa - cem, do - na no

no - bis pa - cem, do - na no - bis pa - cem, pa - cem, *cres.*

cem, do - na no - bis pa - cem, pa - cem, do - na no

no - bis pa - cem, do na . . no - bis pa - cem, do - na

- bis pa - cem, pa - cem, do - na no - bis pa - cem,

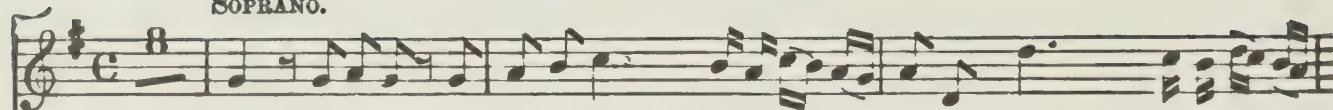
Tpt. *cres.*

[illegible]

APPENDIX.

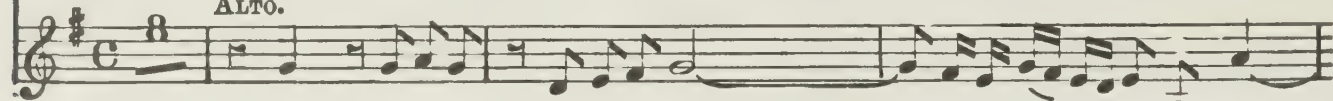
DUET.—“ET IN UNUM DOMINUM.”

SOPRANO.



Et in u-num, in unum Do - minum Je-sum Christum, Fi - li-um De-i

ALTO.



Et in unum, in unum Do - minum Je-sum Christum, Fi -



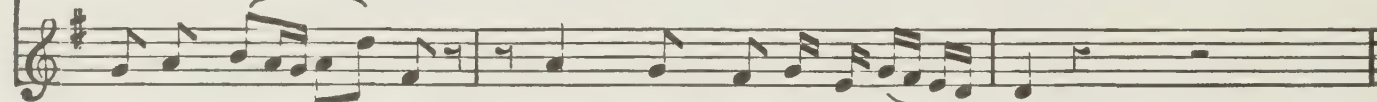
- u - ni - ge - nitum, et ex Pa-tre



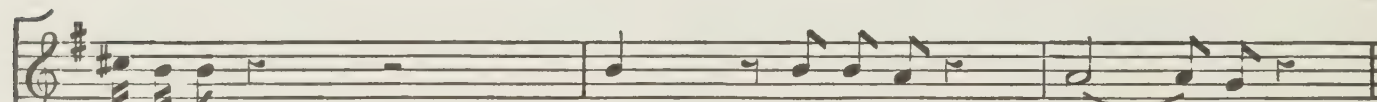
- li-um De-i u - ni - ge - nitum, et ex



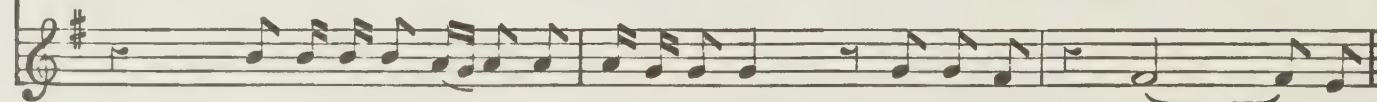
na - tum an - te om - ni - a sae - cu - la, Fi-li-um De-i u - ni -



Pa-tre na - tum an - te om - ni - a sae-cu - la,



- gen-i-tum, et ex Pa-tre na - tum,



Fi - li-um De - i u - ni - ge - ni - tum et ex Pa - tre na - tum,



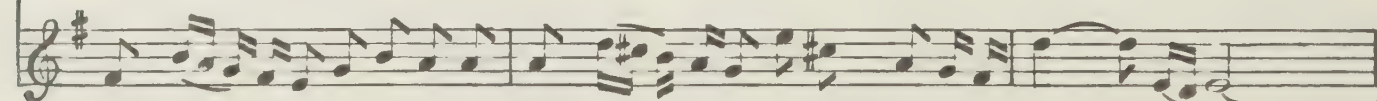
et ex Pa-tre na - tum an - te om - ni - a sae -



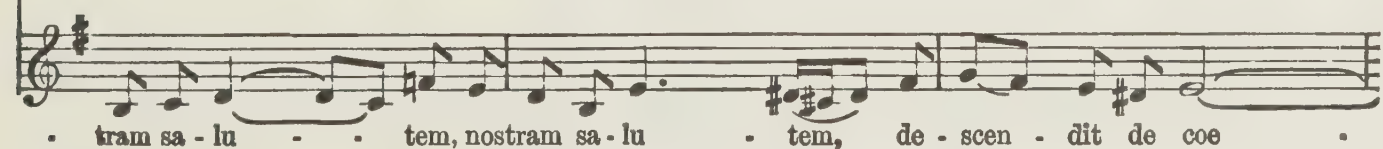
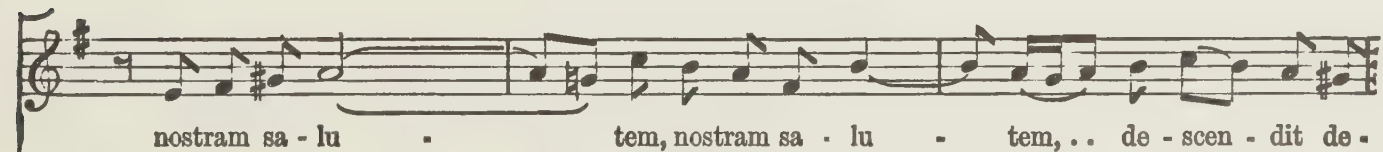
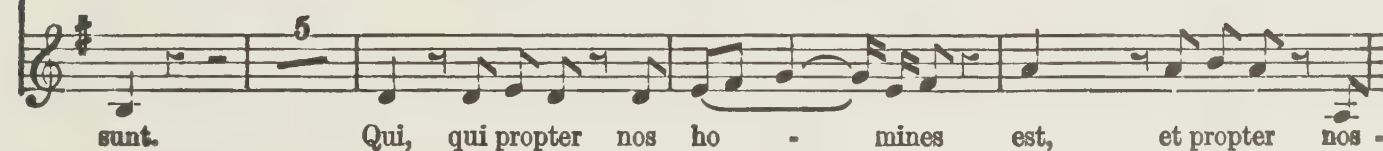
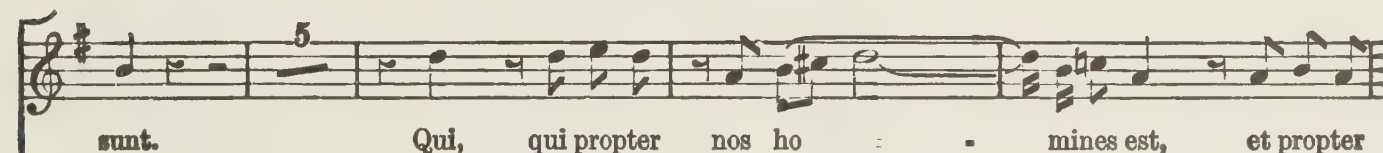
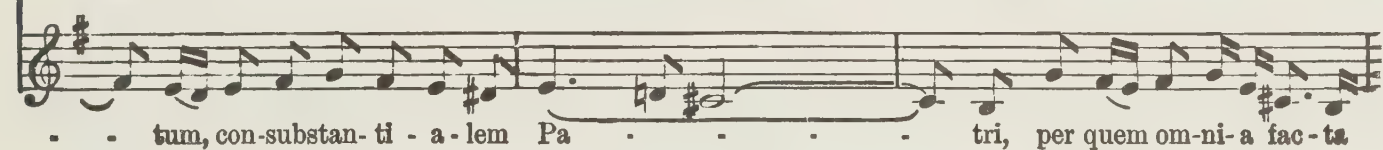
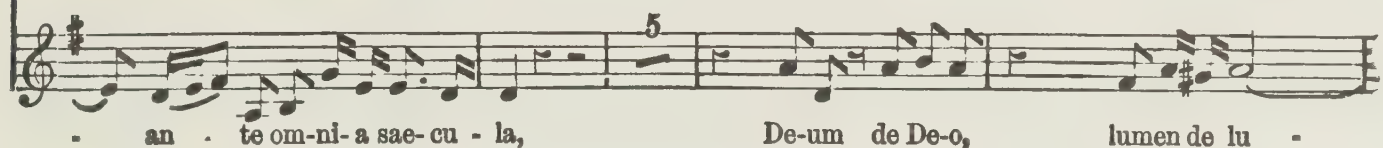
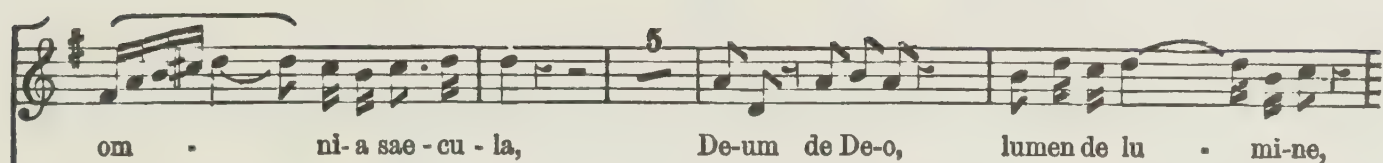
et ex Pa-tre na - tum an - te om - ni



- cu-la, an - te om - ni - a sae - cu-la, an te om - ni - a sae - cu - la, . . an - te



a sae - cu-la, an-te om-ni - a sae - cu-la, an-te om-ni-a sae - cu - la, . .



nos, nos ho-mi-nes et prop-ter nostram sa - lu - - tem, de - scen -
 nos, nos ho-mi-nes et prop-ter nostram sa - lu - - tem, de - scen -
 . - dit . . de coe - lis, de coe - - lis.
 . - dit . . de coe - - - - - lis. Et in - car -
 Et in-car-na - tus est, et in-car-na - tus est de Spi - - ri - tu
 na - tus est, et in car-na - tus est de Spi . . ri - tu Sanc-to ex Ma -
 Sanc-to ex Ma-ri - a vir - gi - ne, et ho - - mo fac-tus est, ho - mo
 - ri - a vir - gi - ne, et ho - - mo fac-tus est, fac - tus est, ho - mo
 fac - tus est, et in - car - na - tus est de Spi - ri - tu Sanc - to
 fac - tus est, et in-car-na - tus est de Spi - ri - tu Sanc - to
 ex Ma - ri - a vir . . gi - ne, et ho . . mo fac - tus est.
 ex Ma - ri - a vir - gi - ne, et ho - mo fac - tus est.

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